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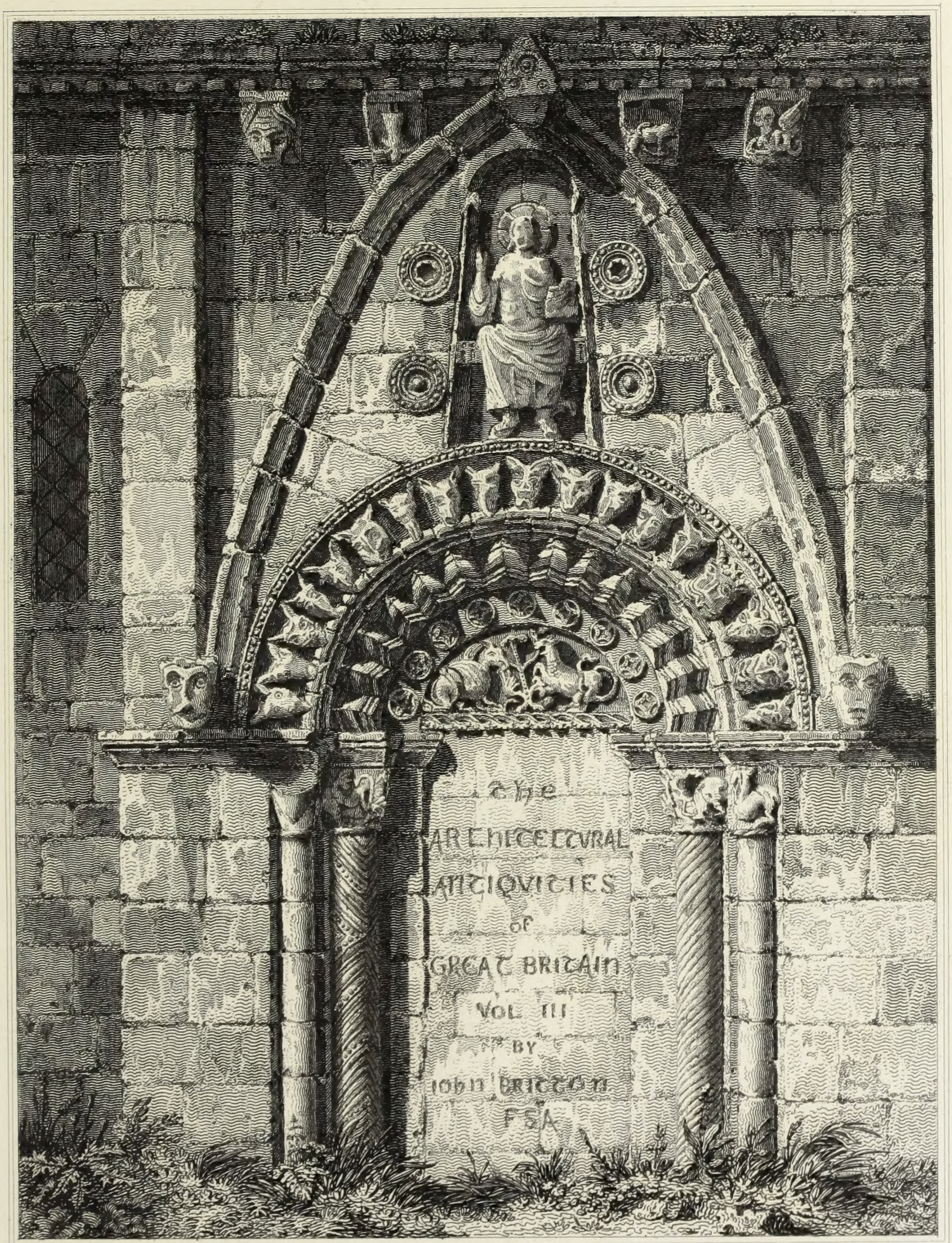

The
ARCHITECTURAL
ANTIQUITIES
of
GREAT BRITAIN
VOL. III
BY
JOHN BRITTON
FSA

Drawn by F. Mackenzie

Engraved by J. Le Keux

DOOR-WAY, &c. ON THE NORTH SIDE OF

LULLINGTON CHURCH,

SOMERSETSHIRE.

*To SIR HENRY CHARLES ENGLEFIELD, BAR.ᵀ President of the Society of Antiquaries of London, F.R.S. &c. who zealously promotes Antiquarian researches, and is intimately acquainted with all branches of the subject, this Print, and the annexed Essay, are respectfully inscribed by — the Author.*

London: Published Jan. 1, 1812, by Longman & C.º Paternoster Row.

Printed by Cox & Barnett.

THE

# Architectural Antiquities

OF

# GREAT BRITAIN;

REPRESENTED AND ILLUSTRATED

IN A SERIES OF

VIEWS, ELEVATIONS, PLANS, SECTIONS,
AND DETAILS,

OF VARIOUS

**Ancient English Edifices:**

WITH HISTORICAL AND DESCRIPTIVE ACCOUNTS OF EACH.

BY

JOHN BRITTON, F. S. A

## VOL. III.

LONDON:
PRINTED FOR LONGMAN, HURST, REES, ORME, AND BROWN, PATERNOSTER-ROW;
J. TAYLOR, ARCHITECTURAL LIBRARY, 59, HIGH-HOLBORN;
AND THE AUTHOR.

1812.

HARDING AND WRIGHT,
PRINTERS,
St. John's Square, London.

TO

# JOHN SOANE, ESQ.

ARCHITECT, F.S.A. R.A.

MEMBER OF THE ACADEMIES OF PARMA AND FLORENCE,

AND

PROFESSOR OF ARCHITECTURE IN THE ROYAL ACADEMY.

Dear Sir,

I dedicate this volume to you, because I know that you have generously and warmly recommended the present work to your professional, and to other friends. This alone will ensure my gratitude: for I have bestowed no small degree of care and exertion, to make the Architectural Antiquities worthy the patronage of men of taste, as well as men of science; and to know that my endeavours are sanctioned with your approbation, is peculiarly gratifying. With an enthusiastic love for art, and respect for talent, you have, on many occasions, proved yourself the true friend and advocate of both. The admirable Lectures which you read in the Royal Academy, evinced an intimate acquaintance with the history and science of architecture; and though you are evidently partial to the noble and magnificent works of Greece and Rome, yet you candidly, and justly, awarded to our "Gothic" ancestors much merit for the magnitude and construction of the cathedral churches. A *word* of encomium, from the profound critic, is more complimentary than a volume of panegyric from the indiscriminating writer. The maxims you inculcate in those lectures, are calculated to render an essential service to the noble art you profess: and it is much to be regretted that the information, sound criticism, and philosophical principles, contained in such discourses, should be confined to one institution, or shut up in your own library. Vitruvius, Palladio, and Chambers, have materially advanced their fame by their literary productions*; for these are circulated and known to many persons, who have never seen any of their buildings. Your lectures, however, are calculated to promote the cause of art and science more effectually than the writings of either of the architects already named; because the fundamental principles of their works are rendered familiar and perspicuous in your discourses, wherein also the most essential parts of the history, theory, and elements of architecture, are satisfactorily developed. Whilst their writings are addressed principally to professional students, yours must rouse the emulation and zeal of every young man who aspires to be an architect; and at the same time are peculiarly adapted to delight and instruct the connoisseur and man of letters. Excuse me for saying so much: the subject is dear to my feelings: I am desirous of paying my humble tribute of respect to your talents: and gladly embrace this opportunity of giving, through the medium of this work, some intimation of what you have done in behalf of the most useful, most important, and most sublime of human arts.

With unfeigned sentiments of gratitude and esteem, I subscribe myself, your humble servant,

*Tavistock-Place, London,*
*February,* 1812.

JOHN BRITTON.

---

* Inigo Jones was induced to exercise his pen and pencil in a Dissertation on Stonehenge; which extraordinary monument he attributed to the Anglo-Romans: but in this essay, our "English Palladio" impeached his knowledge as an antiquary, and also committed some strange blunders in his plan and views. Sir Christopher Wren has evinced extraordinary science and skill in the construction of St. Paul's Cathedral Church; but his literary essays, and design of the two western towers to the Abbey Church at Westminster, are no compliments to his taste and judgment. These, with many other failures that will readily occur to most readers, serve to strengthen, but not confirm, the false doctrine of Pope, where he asserts, that

> "One science only will one genius fit,
> So vast is art, so narrow human wit."

# INTRODUCTION.

NEARLY seven years have elapsed since the first part of this work made its appearance; and during this period of apprenticeship to one particular branch of antiquities, the author believes that he has acquired some knowledge of his profession:—if this study and pursuit may be so called. At all events he can confidently assert, that he feels increased and increasing partiality and zeal for the subject. Every fresh building, number, and volume, brings new associations and additional pleasures. To gratify his friends and purchasers, he is determined to prosecute the work with increasing care, and unabated solicitude. He has hitherto been amply rewarded by the popularity it has experienced, and by the flattering approbation it continues to receive from some of the most judicious antiquaries and architects of the age. Whilst success is a pleasing reward for the past, it will render the author anxious and assiduous for the future: for certainly no periodical publication is worthy of praise, if its conclusion be not superior to the beginning. He is induced to avow this maxim, in order to counteract, in some degree, the insinuations of petty envy, and malicious falsehood, which have been industriously employed in decrying the present work. That it has many faults, no one is more ready to allow than the author; but it is his wish to profit by experience, to guard against a repetition of what is injudicious, and avail himself of the advice and suggestions of intelligent friends, and liberal reviewers. To the latter he addresses the following explanation:—

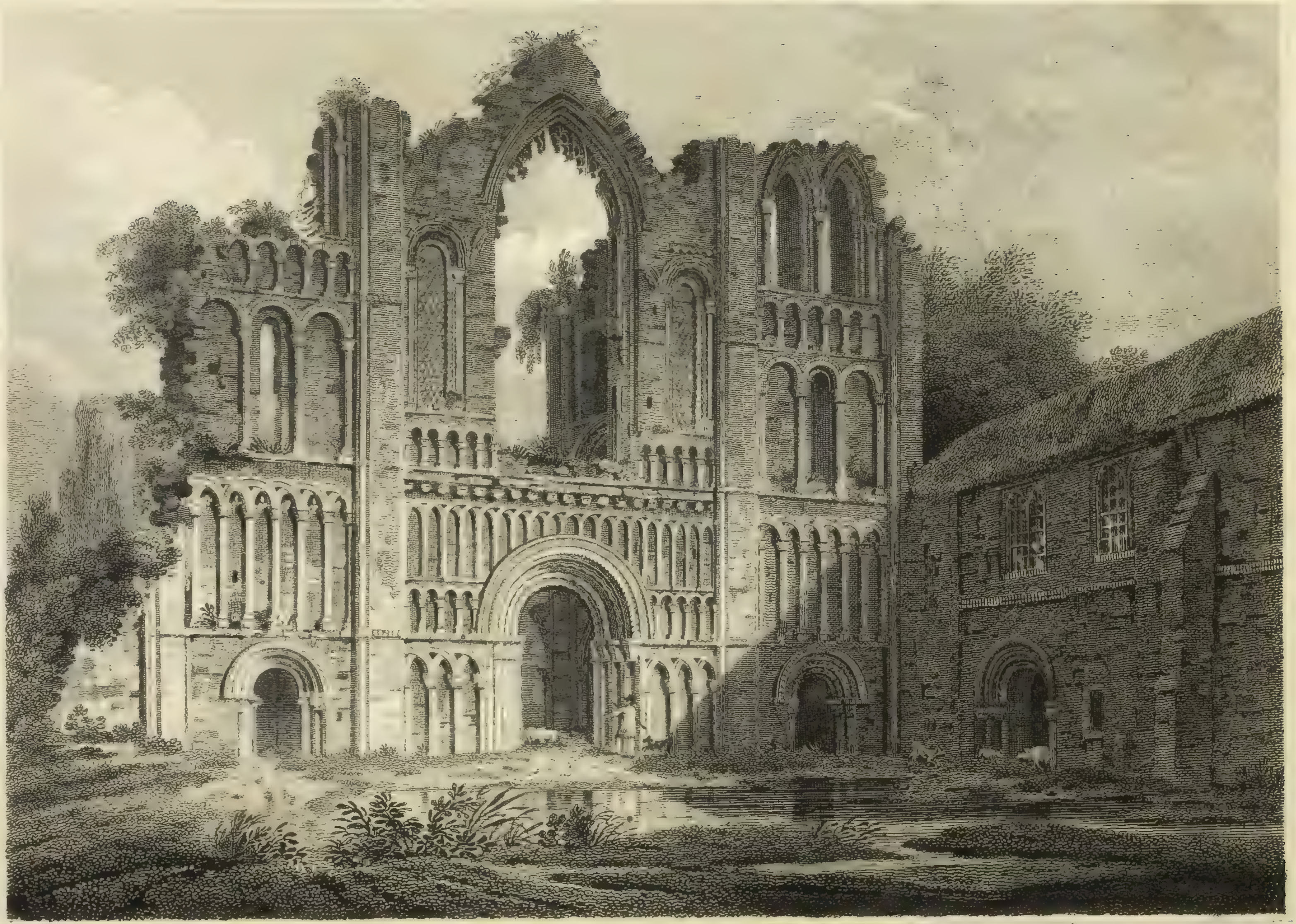
The present work is intended to embrace a *miscellaneous* collection of Views, Plans, and Details of ancient buildings, from *various parts* of England, Wales, and Scotland. They will necessarily be of different ages, and classes; but will "collectively exhibit," conformably to the condition of the original Prospectus, "specimens of the various styles which prevailed at different eras in the Ecclesiastical, Castellated, and Domestic Architecture of Great Britain." In no part of that Prospectus, nor in any part of the Work, is it stated that an arrangement of these specimens will be given in chronological order, or represented merely in geometrical Elevations, Sections, and Plans. Such, it is admitted, would be most useful and interesting to the professional architect, and to the scientific antiquary; but the artist, amateur, and the greater number of readers, require variety, picturesque effect, and general views. The present work is addressed to each of these classes, and is intended to lead the mind to scientific principles, and historical facts, through the medium of amusement, and rational investigation. In the course of the publication, will be given an *Architectural and Historical Index,* or Table, shewing at one view, the styles, eras, &c. of the different buildings herein illustrated. The author is also collecting and classing materials for a supplemental *Essay on the Rise, Progress, and Characteristics of ancient Architecture:* illustrated by numerous engravings, shewing, in chronological order, the successive variations in the forms of *arches, doors, windows, buttresses, parapets,* and ornamental details of buildings. As this part of the work cannot properly, or satisfactorily, be executed without much careful investigation, and comparative examination, it must be slow in its progress, and a long time in completion. It is mentioned now merely to obviate the objection of some critics, and to shew that the present work will be rendered as perfect and satisfactory as possible.

In the Fourth Volume, which is intended to terminate the Architectural Antiquities, the subject of CASTELLATED ARCHITECTURE, will form a prominent feature. It is proposed to give ample accounts, and numerous illustrations of several castles; particularly those of GUILDFORD, ROCHESTER, DOVER, COWLING, CARISBROOKE, NORWICH, CASTLE-RISING, WARWICK, KENILWORTH, WINDSOR, CONWAY, CAERNARVON, BEAUMARIS, &c.

Accounts and illustrations of the BEAUCHAMP-CHAPEL, at Warwick, and of the Abbeys of WENLOCK, BUILDWAS, and HAGHMOND, in Shropshire, will be given in an early part of the next volume.

In the course of this volume, the author has received much useful assistance from correspondents and friends, and embraces this opportunity of expressing his acknowledgments, and returning thanks to the following gentlemen:

J. A. REPTON, Esq. Architect and F. S. A.—J. H. MARKLAND, Esq. F. S. A. —The Rev. ROB. FORBY—JOS. GANDY, Esq. Architect and A. R. A.—WM. BURDON, Esq. M. A.—WALTER SCOTT, Esq.—The DEAN OF WINDSOR—The Rev. EDWARD EDWARDS—The Right Honourable GEORGE ROSE—J. GAGE, Esq.—The Rev. Mr. LATHBURY—The Rev. Mr. MILLS—The Rev. R. YATES, F. S. A.—Mr. T. SHARP.



Engraved by Wm Woolnoth from a Drawing by F. Mackenzie for the Architectural Antiquities of Great Britain

CASTLE-ACRE PRIORY CHURCH

Norfolk

(Remains of the Western front &c.)

To THOMAS WILLIAM COKE Esqr M.P. on whose estate the above ruins are situated, & who laudably preserves them from wanton demolition this plate is inscribed by his obedient Servant
J. Britton.

[illegible] Published [illegible] by Longman & Co. Paternoster Row & J. Taylor High Holborn

AN ACCOUNT OF

# Castle-Acre Priory,

## NORFOLK;

### INCLUDING A CONCISE DESCRIPTION OF THE ARRANGEMENT AND VARIOUS APARTMENTS THAT FORMERLY CONSTITUTED THE MONASTERY.

By the Rev. ROB$^{T.}$ FORBY.

THE present remains of monastic buildings in England are generally too inconsiderable to afford the possibility of forming any notion of their extent in a perfect state. Stripped of their lead coverings, with every other article of value, at the Dissolution, they were left exposed to the injuries of wind and weather; some parts, however, were converted into farm-houses, and, in a few instances, into mansions for the nobility or gentry, to whom the sites and demesnes were granted by Henry the Eighth. In the latter cases, many licentious changes have been made at different times, according to the fancies of the owners, whereby a total confusion or destruction of architectural character has been effected. Should the remains of any monastery, even one of the smallest, be sufficiently ample to afford a general outline of the whole, and display enough for the probable arrangement of all its principal parts, a short description of that, cannot, I presume, be unacceptable to the public: and such are the ruins of Castle-acre Priory. They are indeed unusually ample and various. In every part where buildings have stood, walls or apparent foundations still remain; and where the former are entirely fallen, the proportions and dimensions may be ascertained, by prominences of the soil. Many of the ruins exhibit traces, in some instances indeed, inconspicuous, but in all incontestable, of Norman origin. A part of a window, an arch bricked up or almost overgrown with ivy, the capital or base of a shattered pilaster, or a fragment of moulding, proves the wall, in which it is inserted, to have been erected by one of the Earls Warren, the founders and patrons of the house in the eleventh and twelfth centuries. Though much is thus left us to admire, yet great dilapidations have been made by the injuries of time and storms, and the mischiefs, perhaps greater still, of wanton or mercenary defalcations. Indeed almost every house and cottage in the contiguous village, bears marks of the plunder of the priory, or of the neighbouring castle*. This mischief, however, has been of late years stopped by orders from the present worthy proprietor of both, Mr. Coke, M. P. for Norfolk; a most laudable and well-timed interposition, for which Architectural Antiquaries owe him their warmest thanks.

Persuaded that an attempt to make these interesting remains better known, will be favourably received by all who delight in this sort of Archæological research, I have put together my notes and sketches, which have been taken on repeated examinations of them. Of the ground-plot I consider myself perfectly sure. My conjectures are grounded on the best knowledge I have been able to obtain, of the system of monastic life. I propose them with diffidence, and shall be glad if better Antiquaries can suggest greater probabilities. If my account should appear rather prolix in detail, I hope to be excused, for I will endeavour to be as concise, as is consistent with fidelity and precision.

Of the *History of the Priory* I shall briefly observe, that it was founded about A. D. 1085 for monks of the Clugniac order, by the first Earl Warren and Surry, to whom the Conqueror gave no less than 140 manors in Norfolk, of which this was the principal, and was selected as his favourite residence; his son and grandson, the second and third Earls, confirmed and enlarged his donations. The Plantagenets, Earls Warren and Surry, who inherited the honours and estates from the heiress of the third Earl, and, after them, the Fitz-Alans Earls of Arundel and Surry, who derived from another heiress in the reign of Edward III. continued to patronize and foster it, till the whole was surrendered, among the lesser monasteries, in 1533, though its revenues, according to Dugdale, amounted to 306*l.* 11*s.* 4¼*d.* so that some pains must have been taken, as Fuller says, to "stint the rents beneath the standard of dissolution," in order to bring it within the first plunder. It was afterwards granted by Henry VIII. to Thomas Duke of Norfolk, whose son sold it to the illustrious merchant Sir Thomas Gresham, who soon alienated it again to Thomas Cecil (son of Lord Treasurer Burleigh,) afterwards Earl of Exeter, whose son, the second Earl, sold it to his brother-in-law, Lord Chief-justice Coke, from whom it has descended lineally to the present proprietor.*

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* East of the Priory buildings, are the lofty embankments, keep-mount, and fragments of walls, of what was once a spacious and formidable fortress.

I shall divide my description into four parts, 1. The *Church* and *adjoining buildings*. 2. The *Cloister*, and parts immediately or secondarily connected with it. 3. The *Prior's Lodge*, and adjoining building. 4. The detached offices, &c.

The first three of these are laid down in the accompanying plan in their several proportions; where the walls or parts of walls actually existing, are represented in black, and those which are no longer visible, by dotted lines. The whole *Clausum* contained above 30 acres, which was encompassed by a wall, even on the South side, where a small river is the boundary.

First, *The* CHURCH *and adjoining Buildings*. The *West Front*, of which a view is given in the annexed plate, is by far the most conspicuous and picturesque part of the ruins. It is indeed a very noble Norman façade, and though not entire, there is enough to convey a clear idea of its perfect state. The delineation of all the members of it is so accurate, that it is unnecessary to describe them in detail. Perhaps, it is to be lamented, that the good brethren, who appear to have taken such laudable care of their buildings, had not taste enough, in the age when great east and west windows came into fashion, to resist the intrusion of one into the present elevation: for here it certainly mars the original design, and breaks the harmony and continuity of parts, in this superb front. It must, however, be admitted, that it is not of such dimensions, as to occupy a space offensively disproportionate, which such windows often do. It will be observed, that at the upper part of the south tower, are two sharply pointed arches. There is a similar pair on each of the other sides, not seen in the plate. It is probable that more of them extended upwards, as the tower must have been originally higher by one or two tiers of arches.† The nave [a] was 108 feet long; and with the two ailes [b. b] 54 broad, interior measure. The first arch on either side of the grand western entrance opened into the towers; each of which had another arch into the adjoining aile. The north tower is completely dilapidated, and a part of the north wall. There were six columns, or rather piers, on each side of the nave, exclusive of the greater ones at the transept. The two arches beneath the south tower are entire, but blocked up with modern masonry of ancient materials. A small part of the next arch of the nave on the same side also remains; also one arch of the second tier in the south tower. These are all richly ornamented in front, with broad double bands of various mouldings. The archivaults were either faced with stone, or covered with a very firm composition. The piers of the nave are all fallen, excepting that supporting the south tower [1], which is entire, and the inner parts of two more on the north side [1], from which all the casing of hewn stone is stripped away. These bear plain marks of the imposts and springers of a vaulted stone roof. That of the side ailes also was vaulted, as appears by similar traces on the walls. Those parts of the piers which had a circular outline, were ornamented with a bold sweeping spiral or large zig-zag indentation, similar to the columns in Waltham-Abbey church. The exterior of the wall in the north aile was decorated with a series of small round arches on high slender pilasters like those of the third tier on the western towers.

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* For other genealogical and manorial particulars, I refer to Blomefield (Hist. of Norfolk ;) whose industry and fidelity in tracing the descent of families and property is well known.

† It seems of some importance, whenever it is possible, to settle the dates of such pointed arches as occur before the regular pointed style came into use ; more particularly when they are found in the same buildings with round arches, and have similar columns and mouldings as the others ; such are those in the Temple-church, erected in 1172, and in that of St. Cross about 1130. I am not willing these at Castle-acre should pass for authentic specimens 40 years older still, because I am well satisfied they were intermediate between the two I have mentioned. In the time of the first Earl Warren, the founder, the buildings were, no doubt, begun ; and a church, as was usual, hastily erected

There was undoubtedly a central, or *Transept-tower* [f]. What remains of the S. W. pier of it, is a tall, irregular mass of rocky flint-masonry; the exterior casing

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erected for immediate use. In the time of the second Earl, is was found inconvenient and insufficient, and among his many additional donations, particularized by Blomefield, was land to erect a new church. At what part of his time, from 1089 to 1135, does not appear. That church was consecrated in the time of the third Earl, who died in 1148, by Turbus Bishop of Norwich, who was enthroned in 1146. Now, the upper parts of the western towers must be supposed the last erected. Allowing it completed at the time of its consecration, this seems quite conclusive as to the highest possible antiquity of these pointed arches.

Both sides of the western front have been, within a very few years, cleared of the incumbrances of pent-houses and hovels, for various purposes, and every part of the exterior is now visible; the soil however is raised, particularly on the inside, above the bases of the columns, whence the plinths, &c. are obscured. I am informed that some means have been also used, to secure from further decay those parts of the remaining tower which are most exposed to injury from wet; and that it is intended to secure the upper part of the great window, which is now in a state of much danger.

sing of hewn stone having been picked off, as it has in almost every other part. The walls of the transepts [c. c] are all standing, and some tracery, arcades, &c. remaining. The arches were variously ornamented, and a fascia moulding ran along above each tier. On the east side of both transepts was a semi-circular chapel [d.d]. That against the S. transept still exists: it has an east window, and a holy-water niche on each side of the entrance. The correspondent chapel on the north side is levelled to the ground. Hitherto all is Norman, save that the vaulting of the nave seems, from the traces of the springers, to have been of the following age of church architecture. There is no appearance of vaulting over the transepts. The inner roof must undoubtedly have been of timber only.

Eastward of the transepts the remains are very scanty. It appears, that the *Presbytery* [g], about 50 feet long, was not semicircular at the east end, as is proved by the N. E. corner with its buttresses, and a small portion of the east wall just above the soil. Indeed, this part of the edifice was not of the Norman age, as is manifested by the buttresses at the angles [2]. No doubt, it originally was so, and, in all probability, its termination was semicircular. But we know, that specimens of that shape are very rare, and that the eastern parts of most of our Norman churches have been re-edified in a subsequent age and style.

There was manifestly a building [i] at the east end of the Presbytery, and this appears to have been nearly square, which is certainly a very unusual shape for a chapel; yet this cannot be supposed any thing else than a *Lady-Chapel*. The ruins are all overgrown with grass, excepting a small portion at the S. E. corner, which clearly marks the limit.

At the end of the north transept was a building of about 90 feet long and 20 broad. It consisted of two apartments, one about 30 feet and the other 60 feet long. There was a wall of separation in that point. The first must, almost necessarily, have been the *Sacristy*, and the other was probably the *Almonry*. In the situation of this office, three points seem to have been considered; convenient nearness to the church, sufficient remoteness from the more private parts of the monastery, and easy access to the public entrance.

Second: THE CLOISTER [B] and parts immediately, or collaterally connected with it, were on the S. side of the church. The first was nearly a square of above 100 feet. The four walls which formed the back of it, are very nearly all in being. Of the other wall which separated it from the cemetery, there is only a small part, just above the soil, and on the N. side, none even of that. To the east of the cloister, was the *chapter-room,* about 40 feet long by 20 feet broad. On the N. and S. walls of it, are distinctly visible the holes in which the wood, or rather stone-work of the stalls was fixed. There were manifestly 18 of these on each side. Thirty-six was the number of monks in the house. At the west end, were stalls for the prior and sub-prior ; between them the entrance, and above it, over the roof of the cloister, a large window. This is lately fallen in, and the whole west end is now open. So is the east end, in which was another window. Near it, on the south side, is a door-way into a yard or garden between the refectory and the kitchen; seemingly for the admission of the servants and lay-brethren, when they were summoned for reproof or discipline ; the claustral monks using the western door. In the chapter-room, there is part of a range of low round arches and pilasters, above the stalls.

The three other semicircular arches on the same side of the cloister [m. n. o.] but all deprived of their stone, now lead into one long and narrow area 110 feet by 26. It appears utterly inconceivable, that this can ever have been one room, and it is at least very reasonable to believe, that the three arches severally opened into three different apartments. Immediately within the first arch [m] was probably a flight of stairs leading to the *dormitory?* Allowing a competent deduction for stair-case, the remainder of the long area, on the upper story, (and it is obvious there was one) would be by no means too large for that purpose. Every monk had his bed and his chest in a separate cabin or closet, opening into a common passage in the middle of the dorture. There were seven windows eastward alternately higher and lower, four westward over the cloister and two beyond the building on the south side of it. Many of these windows bear certain marks of Norman construction.

Is it not probable that the arched door-way [n] opened into the buttery, napery, and such necessary appendages to the refectory ? and that the third arch [o] led to that room, not perhaps immediately, but through screens similar to those in college-halls and in some old manor-houses ? After all these deductions, a room of fair dimensions and proportion, would be left for the Refectory.

At the south end of this room was a passage [p] about three yards wide. This communicated, though not now with perfect distinctness, with the building [q], which I cannot help supposing to have contained the *kitchen,* with its necessary adjuncts of bake-house, larder, pantry, scullery, &c. offices for the cellarer, refectioner, and any others connected with this department; and perhaps rooms for servants and lay-brethren. At the east end of one wing of it is a projection from the wall, which has the appearance of having been a chimney.

The long narrow room [r] south of the refectory, 90 feet by 19, and obviously not divided, could certainly never have been inhabited: I conceive it to have been the *cellar*. A sunk cellar they could not have in this house, the floor being too nearly on a level with the bed of the rivulet, which forms the southern boundary. Nay, so nearly is the building in question to the level of the water, that a stream appears to have passed, by a vaulted channel, under it. The south wall of this apartment, so far as it remains, has no windows. About three feet within it, is another wall of equal thickness, (about a yard) perforated with what seem to have been arches, in a series from end to end. This room was very low. There was an apartment above it, which must have been a mere loft. It has windows to the E. and W. At the W. end of the lower room is a large door, which, with the window above it, is Norman. It had another door into the passage behind the refectory. This seemingly convenient communication, and the construction which apparently tends to exclude heat and produce coldness, seem to render my supposition fairly probable. The walls of this building, and those of the refectory, had many of the flat Norman buttresses, the stone facings of which have been all carefully picked out.

On the S. side of the cloister were two arches of entrance. The first is into a room [s] 28 feet by 18, adjoining to the refectory, and communicating with it. This I am induced to suppose was the *parlour* or *locutory;* into which it was usual to retire after meals, and where conversation was allowed.

Above it I am inclined to place the *scriptorium,* and next to it on the W. the *library**. These two rooms seem to have been connected. A door in the thickness of the wall opens into the latter, and the narrow space within seems, from below, to tend towards the other; but I cannot find its exit any where. It must however have had one, and towards that part.

In the remainder of this side, I would place the *hall* and *chambers of the novices;*

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* Whether learning flourished much or little at Castle-acre I know neither by proof nor presumption. But, be it as it may, every monastery had a collection of books; and as to writing, they would at least want a frequent supply of missals, antiphonars, processionaries, &c.

*vices;* many of whom were mere boys, and were regularly instructed in the learning of the times. The entrance appears to have been at the W. end of this side, and was conveniently placed to keep the youth apart from the professed monks, at times when they were not allowed to associate*.

Third: On the west side of the cloister, was the **Prior's Lodge** [C], a very considerable part of which is standing. It has two entrances into the cloister; the principal [n] near the church, and a smaller [m], at some distance, into the offices. The former has been stripped of its Norman ornaments, and the latter reduced in size at a later age†. These extend from the S. W. angle of the church to that of the cloister. The prior's lodge has two fronts, N. and W. It is built round a small court [p], called the Pump-yard. The walls of this little area bear certain marks of the Norman style. The windows, on three stories, are indeed later; but there is a perfect Norman buttress [q]; and, opposite to it, an arch and vaulted room of the same style. The room [r] was certainly the original *vestibule.* It has three grand semi-circular door-arches; one into the cloister, and another nearly opposite into the next room, and the third in the north front. The two latter are entire and much ornamented. The ceiling of this room is a plain semicircular vault without ribs, and its walls are adorned with bands of mouldings. The next room to it [s] is of Norman vaulting, with strong ribs. It has a door into the pump-yard. The third [t], which has no apparent communication with the former, has a much later vaulting, with pointed arches and slender ribs. From this room is a pointed arch to the next southward [d]. Farther eastward, and adjoining the cloister, is now another open area [g], the buildings which stood on it being entirely destroyed. It had an arch into the cloister, originally Norman, but within it, was a small pointed one. Adjoining this is a turret staircase [h] of stone. There is one more vaulted room [i] of Norman character, south of the pump-yard. This room opened by an ample, but plain semicircular arch into the next westward [k], a small part of which is now the kitchen. The W. front and S. end of this room, (undoubtedly *the hall)* and of the stories above it, with their windows, were obviously rebuilt in the time of King Henry VII. The principal entrance [l] was by a spacious arch of the same age.

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* I must profess myself to be somewhat embarrassed, by not finding in any of the rooms hitherto examined (except the kitchen) any thing like a *Chimney.* We know, indeed, that in the choir, the chapter-room, and the cloister, in each of which the monks passed, or by their rule ought to have passed, a considerable part of every day, they had no fires. But often in the refectory, and always in the parlour, these were allowed. Possibly, those apartments were warmed, as some college-halls, and other spacious public rooms, are at this day, by wood embers in a portable grate. Certainly it is an ancient usage.

† Blomefield says that the *dormitory* was over this side of the cloister; and Mr. Fosbrooke (in his British Monachism, vol. ii. p. 141,) speaks of that room in general terms as being on the *west* side. It most certainly could not have been so here. It was not over the cloister, because it would have been too narrow for two rows of beds, and not long enough to have contained them in one; and because it would have screened the prior's windows. It could not have been a part of that house, for there neither is, nor ever could have been, a room in it, half large enough for such a purpose. The last mentioned author, on the same authority, that of Davies, speaks of the refectory (vol. ii. p. 122) as standing east and west. But he gives no proof, nor am I aware that any part, but the church, was of a certain and invariable direction.

But the most interesting part of this house is the floor above, or first story, which consists chiefly of three rooms; a *plan* of which is annexed. The largest of them is still called the *Prior's Dining-room,* and seems, plainly, to have been his own private apartment. Excepting furniture, and hangings, and window-glass, almost every other appropriate article belonging to this room may be said to remain in *statu quo.*

The first room [A] is entered by a pointed arch [a], to which there was, no doubt, a flight of stone stairs, though now a short ladder serves that purpose. This immediate approach from without, must have been convenient to the prior, who had occasion to see many persons on the spiritual, or temporal, business of his convent. At the right-hand of the entrance is a bason of stone under a trefoil arch [b], of similar shape, but larger than the piscinæ so often found near altars in parish churches. It might serve the same use here, to receive the rinsings of vessels; or as a lavatory for the prior's use. In either case it would have been inconveniently placed. Or, was it necessary for those who came into his venerable presence to perform an ablution? There are two windows in this apartment: to the north, a handsome bow-window [c] of a semi-circular outline, and nine lights, between eight mullions, opening from the room under a broad and flat-shaped pointed arch: the other [c] to the west, projects, at right angles from the room, and is supported on trusses, or corbel stones. The former was adorned, according to Blomefield, with arms painted on the glass;

but this is destroyed, and only a few panes of any kind left. Both the windows are now plastered up. The first commanded a view of the great gate, and the barn, with the adjoining buildings; the other faced a large building, which probably contained stables and many other offices. The ceiling of all the rooms is of oak, sloping downwards to the walls, boarded above the rafters, and painted with red and white roses. The fire-place is under an arch of Henry the Seventh's time. It has had a carving of leaves and flowers round it, a great part of which is decayed and taken away. Two arched doors [d. e] lead to different parts of the house, and one, not arched, into the next room [B], which appears to have been the bed-room. This has a window to the N. and a fire-place [f], like that in the other apartment, but smaller. To the S. of it is a very narrow passage, separated by stud work, and it has an arched door-way through a wall, which is at some distance from the main work of the building, as appears by comparative measurements. This space does not seem to be accessible, and it is vain to conjecture the use of it. The arch into it, through the outer wall [o], is visible from the dilapidated area below. The third room [C] was obviously the *prior's private chapel.* About half of it, towards the east, is raised by one step. The pavement of this part is of small square bricks of about four inches, and all the rooms have had the same flooring. The ceiling is a plain vault. In front is a Norman arch faced with billet moulding. Along the east wall, over the altar has been an inscription, of which only the letters I. H. S. remain. On the N. side of the altar is a small arched doorway to a staircase in the tower, leading down to the church. On the S. side, immediately below the step, is a stone seat, under an ornamented canopy, apparently the work of the 13th century, as is the east window, which had two mullions with tracery. Some shields with arms, almost obliterated, remain in this room; but, of which enough is left to ascertain the time when all these apartments (excepting the window, &c. at the east end) were rebuilt. This armorial insignia is the frette, borne by Maltravers, the heiress of which noble house was married to the Earl of Arundel, who was lord and patron here during the greater part of the reign of Henry VII. and sixteen years of Henry VIII. It is an impaled coat, with the frette on the sinister side. There is a small door into the narrow passage behind the prior's bed-room, by which the officiating priest and the servants could enter the chapel without passing through the prior's apartments. Not the least curious part of this room is the western side. It is of boards, over the stud-work, adorned with a profusion of red roses with their leaves, on a white ground, in water-colours. That so perishable a material, and so slight a decoration, should have endured so long, is very singular. And it really does not seem possible to conceive, that this particular embellishment should have been thought of at any other time than the reign of Henry VII.*

The building adjoining the S. end of the prior's lodge [m], I would willingly suppose was the *Hostillery*. It is in a situation sufficiently remote from interference; a matter of very necessary consideration, as the monks were much annoyed by those who claimed their hospitality. It appears to have been spacious enough to have accommodated on its three stories, all those guests at least, who were neither entertained by the prior on account of their quality, nor, on that of their poverty, sent to the almonry.

Besides the buildings already noticed, there were evidently others which may be considered as *detached offices,* within the walled inclosure. These, I presume, were an infirmary, a small chapel, the gate-house, barns, stables, &c. The *Infirmary* appears to have been situated at a short distance, north of the sacristry, where are evident vestiges of some building; though the walls are levelled. N. E. of this, at the corner of the clausum, where two high-ways meet, and separated by one of them from the parish church-yard, stands a small *Chapel,* about 20 feet by 15, the east wall of which exactly resembles the masonry of the west front of the prior's lodge, and is therefore of the same age. It was probably dedicated to some favourite saint, and very judiciously placed here, to intercept the casual devotional offerings of way-faring men, who might otherwise have carried them to some altar in the parish church; which contained several, being a spacious and handsome fabric, built by one of the Earls Warren, of the Plantagenet line.

At the distance of 130 yards northward from the north-west corner of the church, and fronting the prior's lodge, stands the *Porter-Lodge* (36 by 24 feet).

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* Blomefield says, it is *apparent* that these three rooms were originally one large chapel. He does not mention any circumstance from which it appears, and I can certainly discern none. Every part but the few feet at the east end, bears incontestable marks of the end of the fifteenth century or beginning of the next. From its situation it must have been a domestic chapel. And could the prior of Castle-acre be conceived to have had one 60 feet long? I question if the Abbot of St. Alban's had?

It has a greater and a lesser arched gateway, and on the west a winding staircase and a small void space. There appear to have been three chambers; the windows of which are square. On the north front are four shields; one of which bears the arms of Earl Warren, and another those of Maltravers. It was therefore erected in the time of the same Earl of Arundel who was living when a considerable part of the prior's lodge was rebuilt.*

A little S. W. of it stand, about 33 yards of the N. side and the whole of the E. end, of the old barn of the monastery. A modern addition extends a good deal farther; but the ancient barn, of which the chief part was in being 20 years ago, much longer still. It contained eleven bays. None of the other ancient farm-buildings remain.

About 30 yards south-west of the hostillery, was a large building†; consisting of a centre and two wings. The building on the N. side was 74 yards long and 7 wide. Above it was a chamber, or loft, having some small openings in the walls, rather like wickets than windows. The middle building, which meets it at about two-thirds of its length from the east end, was 15 yards long and 7 wide; and at its S. end joined another building 30 yards long and 17 wide. The most probable conjecture seems that here were the *malt-house,* the *brew-house,* the *mill-house,* and the *stables* for the palfreys and horses of strangers. Between the ruins and the river, are obvious traces of many fish-ponds, long since filled up. There is abundant room for gardens, orchards, and perhaps a vineyard.

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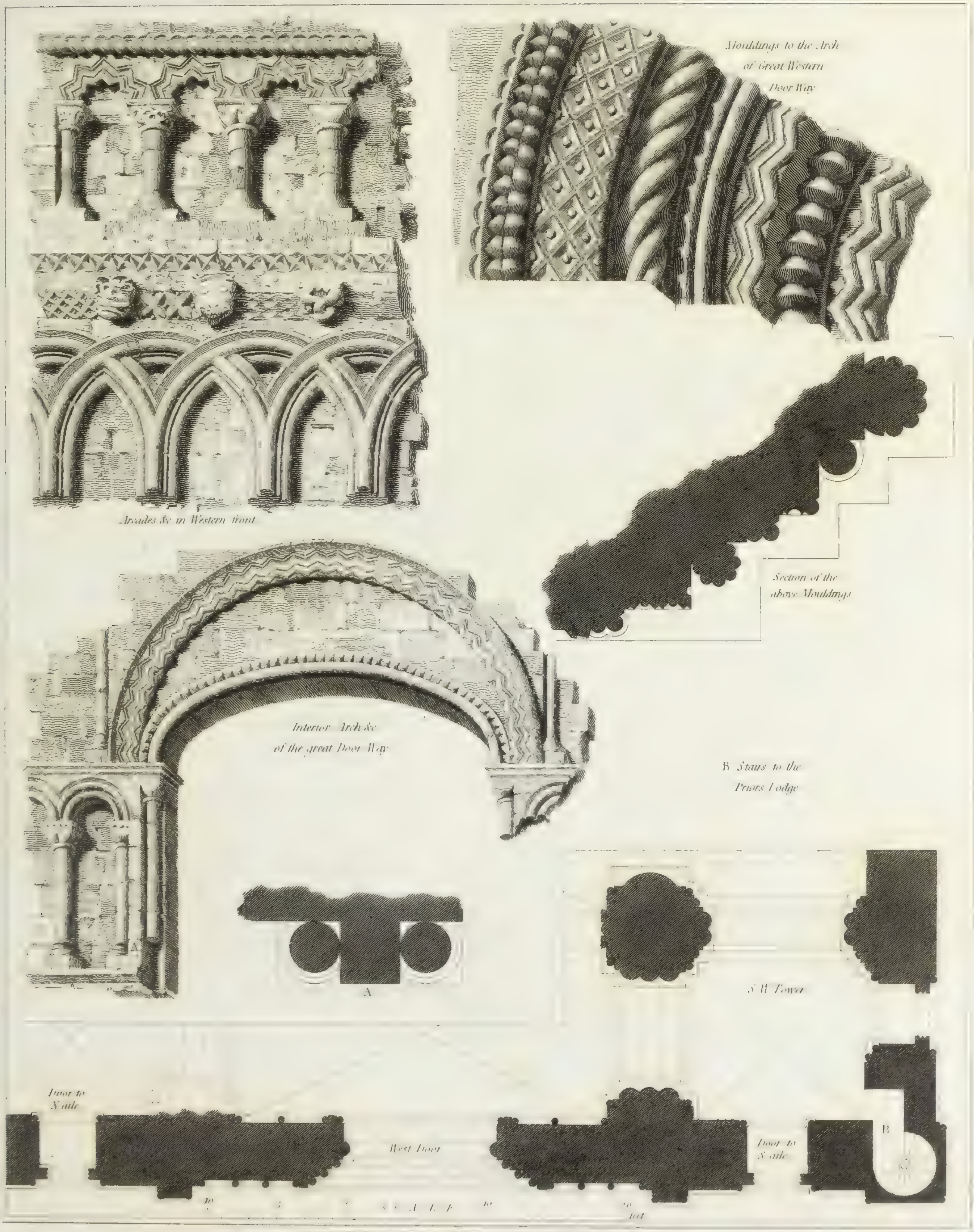
* Blomefield (or perhaps Parkin) absurdly calls this building "a large and stately gate of free-stone." Its dimensions I have given. Its materials are mostly flint; and it is indeed a very good specimen of the flint-masonry of the age of Henry VII. So very far is Blomefield, or his continuator, from accuracy in this matter, that the architect seems to have even studiously avoided the use of any free-stone, as if to shew that he could do without it. The arches, quoins, buttresses, and window-frames, are all of a very hard red brick, burned in the several shapes required. In which circumstance the curiosity of this edifice consists.

† A small part of which is still in use, and large portions of its walls remain.

END OF THE ACCOUNT OF CASTLE-ACRE PRIORY.


Mouldings to the Arch of Great Western Door Way
Arcades &c in Western front
Section of the above Mouldings
Interior Arch &c of the great Door Way
B Stairs to the Priors Lodge
A
A
S W Tower
Door to N aile
West Door
Door to S aile
B
10
5
S C A L E
10
20
feet

Engraved by J. Le Keux from a Drawing by F. Mackenzie for the Architectural Antiquities of Great Britain

# CASTLE ACRE PRIORY,

Norfolk.

Plan & Detail.

London, Published [illegible] Longman & Co. Paternoster Row [illegible]

Printed by [illegible]

# Castle-Acre Priory.

Conformably to the request of my valuable correspondent, Mr. Forby, I do not hesitate to publish his "Supplemental Observations on Castle-Acre Priory;" because I wish, on all occasions, to gratify the reasonable desires of Gentlemen who favour this work with literary communications. To publish the Number, that contained Mr. Forby's former Essay, at the *promised time*, I had not an opportunity of submitting proof-sheets to, or consulting him about some words and sentences in his MS. which from being hastily written, I did not understand. In altering a few of these, particularly the references to the ground plan, I have inadvertently made a few trivial variations from my correspondent's mode of arrangement and phraseology. Some of these, however, are merely typographical. I must entreat the reader, to correct the following; Page 1, line 11, instead of "*for*" insert—to explain. P. 3, l. 9, for "*which* was" read, and was:—Same page, note, l. 2, for "*is* well" read, are well:—P. 6, l. 23, for "*dorture*" read, dortoir:—P. 10, l. 28, for "*This armorial*," &c. read, One of these shields is charged with the frette, &c.—P. 11, bottom line, correct *Porter's Lodge*.

*Copy of a letter from Mr. Forby to Mr. Britton.*

Dear Sir,

I have carefully examined the plan of Castle-Acre Priory, and have written a few notes on the margin. A due attention to them will, I believe, make the whole very correct.

In the letters of reference there is some irregularity and confusion, which cannot all be rectified now, without destroying necessary correspondence with the particulars of the description. Certainly, the plan, sent by me some months ago, was very unskilfully executed. But, in the proportions, in the relative situations and connexions of parts, and in the orderly succession of references to them, it was correct. An improved one was, however, necessary. What you have sent me, is doubtless far superior in execution; but I could wish, that it had varied, in no avoidable particular, from the original one, by which the materials for description were arranged. I cannot forbear expressing a farther wish, that the description which appears to the public as mine, had been represented as composed from materials furnished by me.

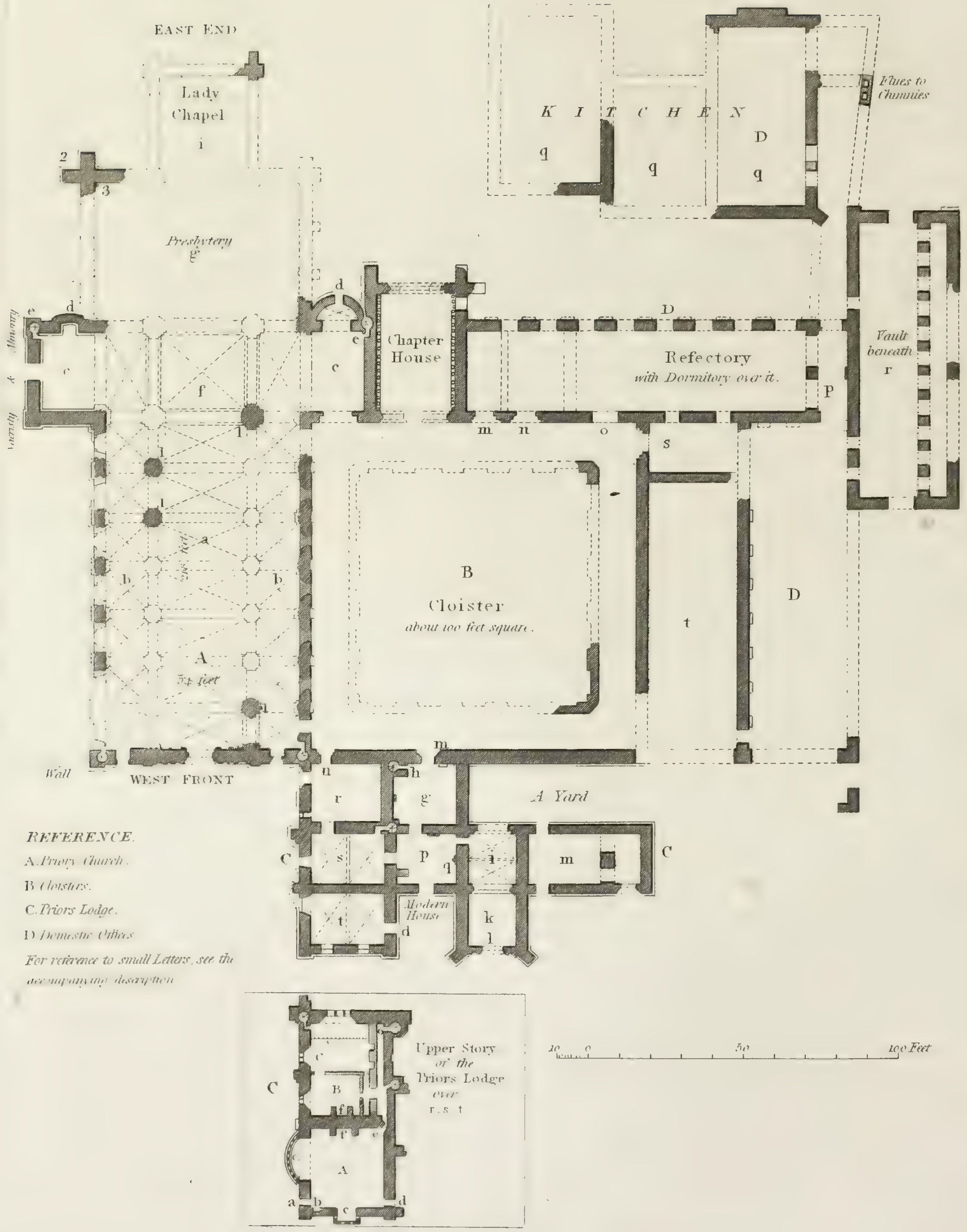
This communication was made, not because I presumed that of all the admirers of these interesting remains, I am able to give the best account of them. Probably I am not. But as they are certainly worthy of being more generally known, and, as no abler antiquary has given, or seems likely to give, particulars of them, I undertook to do so, at your request. I have had great pleasure in many examinations of them. I have from time to time made memorandums of my own observations, of those of my friends, and of what I gleaned from other quarters. For your use, I first arranged those scattered notices; well satisfied that the substance of them should be given to the public in your respectable work, and well persuaded, that, in conjunction with your accurate engravings, it would not be unacceptable to your readers. I have now to add a few remarks, the result of a late visit to the ruins.

In p. 10, mention is made of a dark and concealed passage between two walls, on the south side of the prior's bed-chamber and chapel. I am now convinced that there was no such place. This supposed passage was a part of the adjoining chambers. The communications are distinctly visible from the area below, and exactly correspondent with appearances in the interior of the prior's apartment. It was easy, I believe, to fall into this mistake; but, whether it were so or not, I must take it upon myself.

I have said, that the chapel on the east side of the N. transept has been demolished. It would be safer, I believe, not to suppose that there ever was, in that place, a building of like dimensions with that which is annexed to the other transept. I do not find sufficient traces of it's foundation. There is a fragment of ancient wall, bearing no certain character of any particular age, a little advanced beyond that of the transept, and properly represented on the plan. Before this, there is an opening into the church, in which there has certainly been a semicircular arch. But the recess thus formed, is not large enough for a chapel, even of the smallest size. It more probably contained the tomb of some distinguished personage; perhaps, of one of the Earls Warren; possibly of the founder himself: or it might have been a repository of consecrated utensils or vestments.

In the spring of last year, a considerable quantity of materials was taken from the ruins, and employed in erecting some buildings on the farm. It is very satisfactory to observe, that this has, in the main, been done in the least injurious manner. What was wanted, has been procured by digging up the buried parts. As these are already crushed and reduced to manageable forms, it was probably found easier to use them, than to demolish large masses. But whatever might be the motive, the result is, that the antiquary has only to lament the destruction of one fragment of a prostrate pier of the nave, decorated on it's sides with Norman chevron-work. This perhaps offered a strong temptation, as the hewn stone would be easily brought off by a few blows of a pick-axe. The clearing away of this buried rubbish, has not only not destroyed any fracture of antiquity, but it has incidentally served to illustrate several.

Some


EAST END
Lady Chapel
i
2
3
Presbytery
g
d
e
Almonry & Sacristy
c
f
1
a
b
Nave 72 feet
A.
54 feet
Wall
WEST FRONT
Chapter House
e
c
d
KITCHEN
q
q
q
D
Flues to Chimnies
D
Refectory
with Dormitory over it.
p
Vault beneath
r
m
n
o
s
B
Cloister
about 100 feet square.
t
D
m
n
h
r
g
A Yard
C
s
p
q
i
m
C
Modern House
t
d
k
l
REFERENCE.
A. Priory Church.
B. Cloisters.
C. Priors Lodge.
D. Domestic Offices
For reference to small Letters, see the accompanying description
C
Upper Story of the Priors Lodge over r. s. t
B
A
a
b
c
d
e
f
10
0
50
100 Feet

Engraved by Rd Roffe from a Drawing by F. Mackenzie, for the Architectural Antiquities of Great Britain

CASTLE ACRE PRIORY, NORFOLK.

(Ground Plan, &c.)

(From Sketches & memorandums furnished by the Revd Robt Forby.)

London, Published March 20 1811 by Longman & Co Paternoster Row

[illegible]

Some part of the area of the lady-chapel having been cleared, it appears that my measurement, taken by stepping over the ruins, was not correct. The length of it was thirty feet, the breadth little more than twenty; a much better proportion than I had supposed.

In the north aile of the presbytery, the base and a small part of the shaft of a three-fourth column, inserted in the wall, have been brought to light, and confirm the supposition that this part of the church was rebuilt in the thirteenth century. The part which has been called the kitchen, exhibits a confirmation of that conjecture; some masonry has been uncovered, which appears to have been two small stove-chimneys or flues.

In the description of the prior's chapel, it is said, that the partition between that room and the adjoining one, is entirely of wood. This is inaccurate. The spaces between the studs are filled up with a very hard sort of mortar, which makes a very even surface, and the whole is in a perfectly sound state.

Severely as the conventual church of Castle-Acre has suffered from time and weather, so many traces have been noticed, of the external and internal finishing of it's walls, columns, arches, and vaulting, that a pretty correct idea may be formed of it's perfect state. Of the pavement, no part is now visible; but it seems worth mentioning, that about twenty years ago, several feet of it were uncovered, and it was found to consist of those small square bricks, which are not at all uncommon in ancient churches, and which were used from a very early to the latest period of our ecclesiastical architecture. This information I had from the late Rev. James Thom, under whose direction the search was made. He was some time vicar, and many years an inhabitant of Castle-Acre; a very zealous and judicious investigator of it's antiquities, who would certainly have been able to furnish a more complete account of them, and to whom I am much indebted for my acquaintance with them

I am, Sir,
Your obedient servant,
Robert Forby.

Fincham, March 30, 1811.

## [REFERENCE TO THE ACCOMPANYING PLATES.]

1. *Ground Plan of the Church, Cloister, and Prior's Lodge.*

A. The Church, &c.—a. The Nave:—b b. Ailes:—c c. Transepts:—d d. Transept-Chapels:—e e. Turret Stair-cases:—f. Place of the Transept Tower:—g. Presbytery:—i. The Lady-chapel:—l l l l. Piers now standing entire or in part:—The *dotted lines* shew the forms of the groining of the arches; also the situation of the walls that are now levelled.

B. THE CLOISTER, &c.—m. Entrance to the Dormitory :—n. to the Buttery, &c.—o. to the Refectory :—p. Passage to the Kitchen and Cellar :—q q q. Kitchen, &c.—r. Cellar and Storehouses :—s. Entrance to the Locutory :—t. The Hall and Chambers for the Novices.

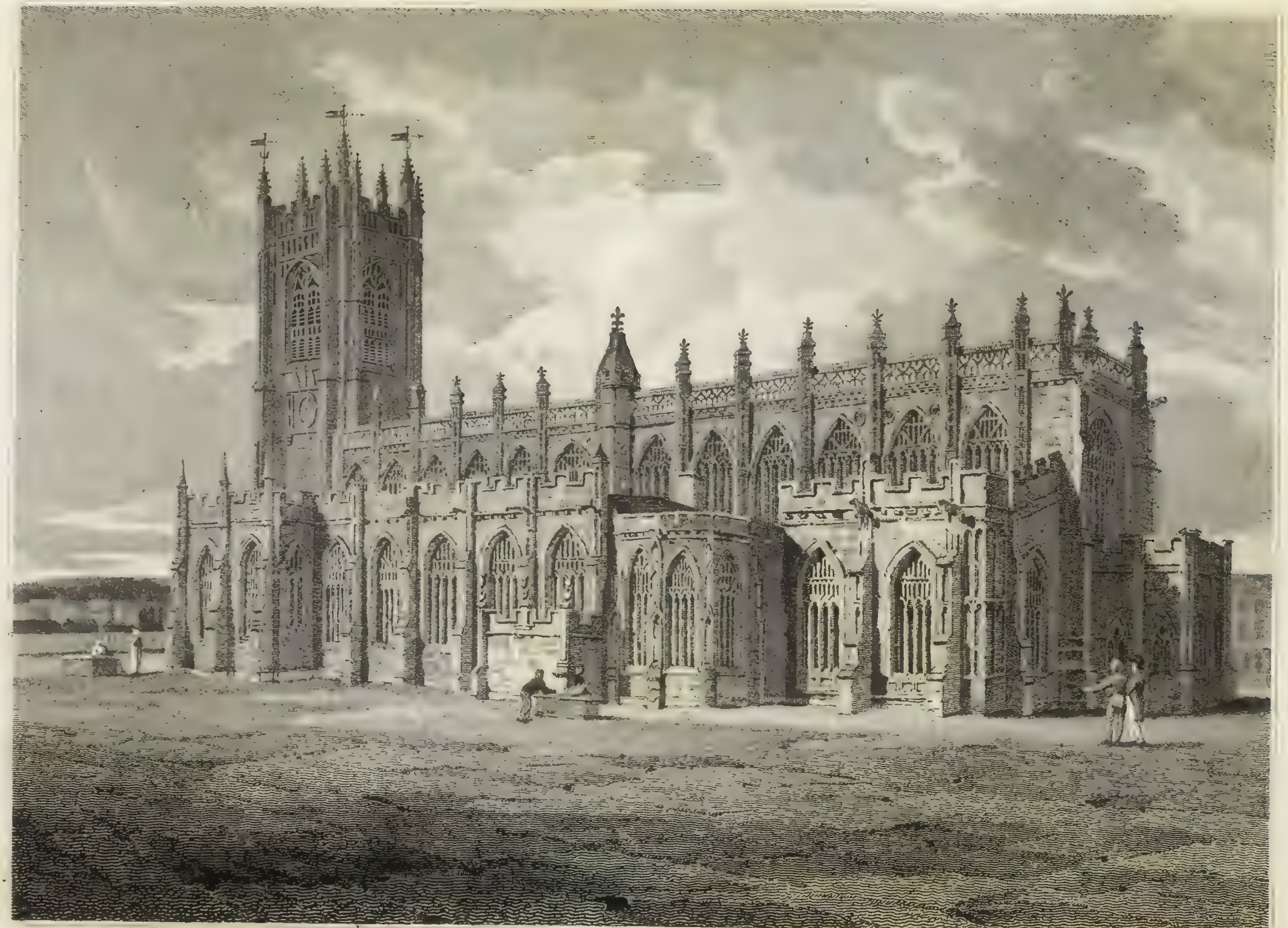
C. THE PRIOR'S LODGE : LOWER STORY.—g. Now an open space, but formerly a room or rooms with two stories above :—h. A Turret Stair-case :—i. A room with Norman vaulting :—k. The Prior's Hall in the time of Henry VII :—l. The principal entrance, of that age :—m. The Hostry :—m. An entrance to the Cloister from the Prior's Lodge :—n. The grand entrance to the same from the original Vestibule :—p. The Pump-yard now, anciently a small open area :—q. A lofty Norman Buttress :—r. The original Vestibule :—s. A room with Norman vaulting :—t. A room with vaulting of the time of Hen. VII.

UPPER STORY.—A. Room called the Prior's Dining-room :—B. His Bed-chamber :—C. His private Chapel :—a. An arch of entrance from the court below :—b. A Lavatory, under a small arch :—c c. Windows :—d. A door arch to an adjoining room :—e. Door to another chamber or chambers, now dilapidated, over the lower room :—f f. Fire-places.

2. PLAN OF THE WEST FRONT AND DETAILS, on another plate :—The three western doors, with their columns, mouldings, and thickness of the walls; also the projections of the buttresses, the stair-case at B, horizontal form and dimensions of the S. W. tower, with one of the piers, &c. are shown at the bottom of this plate, above which are displayed the shape and mouldings of the great western arch of entrance, as seen within side. A. is the plan of two small columns at the side of the arch. Above this is shewn some arcades, with three different string-courses, mouldings, some grotesque corbels, &c. of a compartment of the west front immediately over the great arch. The mouldings of the latter, both in perspective, and section, are represented at the corner of the plate.

3. THE WESTERN FRONT in it's present dilapidated state, with part of the prior's lodge are shewn in the other plate. This façade, in it's original state, must have presented an interesting combination of Norman architectural ornaments; and was certainly an elaborate display of enriched door-ways, columns, arches, mouldings, corbels, &c.

END OF THE ACCOUNT OF CASTLE-ACRE PRIORY.



Engraved by S. Sparrow from a Drawing by J. L. Bond Esq.<sup>r</sup> Architect for the Architectural Antiquities of Great Britain.

S. E. VIEW OF THE COLLEGIATE CHURCH
Manchester

To JAMES HEYWOOD MARKLAND, Esq.<sup>r</sup> F.S.A. whose useful contributions to this work, have excited the authors esteem, and induced him to make this acknowledgement.

London Published Jan. 1. 1816 by Longman & C.<sup>o</sup> Paternoster Row & J. Taylor High Holborn.

REMARKS ON THE

# Collegiate and Parish Church of Christ

## At Manchester, Lancashire.

### By James Heywood Markland, Esq. F. S. A.

The sacred edifice represented in the annexed print, was founded by Thomas West, Lord de la Warr, rector of the parish, in the year 1422 : but though much of the building appears to have been raised during the life of this noble priest, it was enlarged in dimensions, and enriched in sculpture and carved decorations by Sir John Huntingdon, the first warden, Sir Ralph Langley, the third, and Sir James Stanley, who succeeded the latter. Private chapels, oratories, and various other additions and alterations have progressively been made, and the whole constitute a large pile of building. Its exterior dimensions are 232 feet in length from west to east, by 132 feet in breadth from north to south. These measurements include the tower and lateral chapels. The original edifice, begun by lord Warr, and finished by bishop Stanley, was doubtless an object of grandeur and beauty : for theirs was the era of Architectural luxury. Then every part of a religious building was surcharged with ornament : and laboured masonry, with elaborate sculpture and carving, were displayed in vast and varied profusion. The church of Manchester was evidently of this style and character : but formed of bad materials, a soft, red, friable sand stone, and exposed to a corrosive atmosphere, it now assumes a dingy, battered appearance. To the general observer, indeed, it may be thought an ordinary and deformed edifice, rather than an object of beauty and curiosity : but though its pristine features are obscured, they are not obliterated ; though much is lost, yet the remains cannot fail to interest the Architectural Antiquary. To furnish the stranger with some idea of the extent and arrangement of the whole building, it will be necessary to give a short account of its principal component parts.

The annexed view, displays the south side, and eastern end of the church ;

whereby it will be seen that there are twelve clerestory windows, a stair-case turret near the centre, and that the windows are large, with several mullions, tracery, &c. The low building projecting from the eastern end is the *Chetham chapel*; the next projection, near the tomb with two figures, is the *Chapter-house*. West of this is *Hulme's-chapel, Jesus-chapel, Trafford-chapel,* and *Brown's-chapel.* At the west end is a lofty handsome *Tower,* surmounted by crocketed pinnacles, and ornamented with four windows, tracery, &c. in its upper tier. The body of the church consists of a nave, used as the parish church, with two ailes, and lateral chapels. East of these is the choir, having wooden stalls, richly carved, on the north, south, and western sides; the altar at the east end: and the whole surrounded by an aile*. Diverging from this are the Chapter-house and five chapels. Four of these are private property: the one belonging to the Earl of Derby, (now let out as a common cemetery) is an extensive building on the north side of the choir, partly erected by James Stanley, † Bishop of Ely, and fourth warden, and finished after his death by his natural son, Sir John de Yarford, or Stanley. In a small *chantry* adjoining, dedicated to *St. John the Baptist,* stands the tomb of

* A view of the choir, stalls, and eastern window, has been published in the ninth volume of the Beauties of England; wherein will be found many particulars relating to Manchester College, its founders, &c. written by the Rev. John Greswell.

† Mr. Bentham in his History of Ely Cathedral, p. 187, has given an extract from a curious MS. History of the Derby family, relating to this prelate, who held his two great offices together (according to Godwin) "per provisionem papalem." "It is very impartially drawn," observes the Rev. Historian, "and does not by any means contradict those immoral traits, which Bishop Godwin[1] and Mr. Baker[2] have attributed to his character." The following are the concluding lines of the Biographical memoir:

"Hee did ende his life at merrie Manchester,
"And right honourablie lyes buried there
"In his chappell which he began of free-stone
"Sir John Standeley made it out when he was gone,
"God send his Soule to the heavenlie Companie.
"Farewell Godlie James Byshoppe of Elie!"

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[1] Godwin. de Præsul. Angl. p. 271.

[2] Preface to Bishop Fisher's Sermon on the Countess of Richmond and Derby's Funeral, republished in 1708, by the Rev. Tho. Baker B. D.

of this prelate, composed of grey marble, upon which is inlaid a small brass effigy habited in pontificalibus.*

The following particulars relative to this church, are extracted from the MS. collection, preserved in the College library, of Richard Hollingworth, a Presbyterian teacher. They are intitled “*Mancuriensis,* or an History of the Towne of Manchester, and what is most mēorable concerning it,”—and were written at the commencement of the civil wars.†

“The windows were richly painted: the east window of the south aile had Michael and his angels: the nine orders of angels fighting with the dragon and his angels. The east window of the north aile had St. Austin and St. Ambrose, singing Te Deum laudamus; and the other windows represented some canonical or ecclesiastical story. In the middle stanchion of every window, especially in the 24 uppermost windows, was the picture of the Virgin Mary; but at the uppermost end of the outmost northerly, near to Strangeway's chapel, was a very rich window, whereby was described our Saviour's arraignment and crucifixion, with some pictures of the Trinity. In this corner, under this window, it is probable there stood an altar, and that it was a place of much devotion: it is said it was for the country.

“In the chapel, where morning sermons were wont to be preached, called *St. George his chapel,* belonging now to John Radcliffe of Oardsall, Esq. was the statue of St. George on horseback, hanged up; his horse was lately in the sadler's shop. The statues of the Virgin Mary and St. Dyonise (the other patron saints) were upon the two highest pillars next to the quire; unto them usually men did bow at their coming into the church.

“1506. James Stanley, master or keeper of the College, Sir John Bamford, William Bradford, John Lording, Richard Massy, Ralph Mody, Henry Siddall, John Bexwick, priests, fellows, parsons, or rectors, and proprietaries of the church, granted certain privileges to *Jesus chapel* on the south, built by the said Richard, son of Roger Bexwick of Manchester, and to the chaplains of the guild, (the first or chief of which was Sir Oliver Thorneley,) that they should not only officiate there, but should also receive all gifts, oblations, obventions, &c. given for the service of Jesus Christ, and in the honour of the name Jesus. This chapel was, 4^to^ Elizabethæ, by Isabel Beck, widow, sole heir of the said Richard Bexwick, given to Francis Pendleton and Cecily his wife, daughter of the said Isabel, whose successor now lately sold it, or gave it (being very ruinous, and the roof fallen down, and the lead sold or stolen) to the town of Manchester, to be an English library.

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* The following inscription is still preserved:

> “Off yo$^{r}$. Charite pray for the Soull of *James Stanley* sūtyme Bushype of Ely and Warden of this Colege of Manchestur which decessed oute of this transitore World the xxv daye of March the yer of our Lord God M.CCCCC.XXV upon whos Soull and all cristen soulls ihesu have mercy. Vive deo gratus toto mūdo timultatus S. crimine mūdat semp. transire paratus S. filii hom̄i usq. quō gravi corde, sit quid diligit vanitate et quærit mendaūm S. Utinam saperent et ītelligerēt ac novissima providerēt.”

† Nicholson's Eng. Historical Library, (edit. 1714) page 17—Gough's Brit. Top. vol. 1. p. 496. Whitaker's Hist. Man. vol. 1.

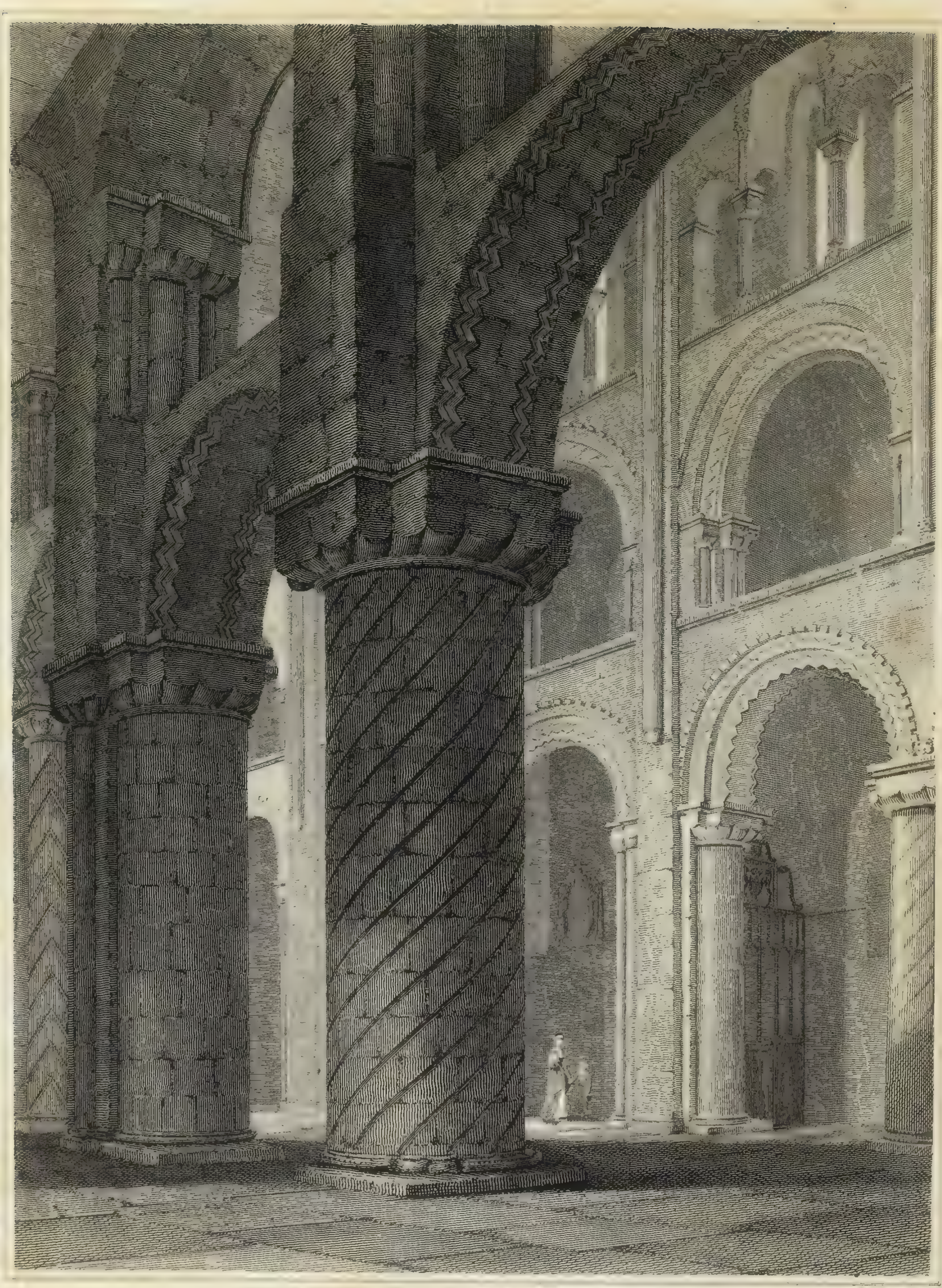
" The next chapel to it, commonly called *Trafford chapel,* Thomas del Booth, son and heir of Thomas Booth, knight, the founder of it, gave to Hugh Scoales, chaplain, a certain place in Bexwick, together with the advowson of the chauntry of St. Nicholas in St. Mary's church in Manchester, and the said Hugh Scoales gave the said premises to John Trafford, knight.

" The lowest *Chapel* on the south side was (saith a monument in the midst of it) builded by William *Galley* sometime merchant of Manchester, and Elizabeth his wife, and Nicholas his brother and executor on this their costs: he died anno 1508. It is now possessed by Richard Radcliffe, Esq.

" The highest *Chapel* was probably builded by the Byrons; it now belongs to George *Chetham* of Clayton, Esq.

" *Strangewayes Chapel* was probably builded by one of the Strangewayes; it now belongs to John Hartley of Strangewayes, Esq. In it there is a pardon under the picture of the resurrection of Christ from the sepulcher. The Pardon v Pater nr̃, v aves, and a Creede, is xxvi thousand, and xxvi days of pardon."

END OF THE ACCOUNT OF MANCHESTER CHURCH.



Engraved by John Roffe from a Drawing by F. Mackenzie, for the Architectural Antiquities of Great Britain

PL. III

WALTHAM ABBEY CHURCH

Eſsex.

(View of the Interior Architecture, Columns, Arches, &c in the Nave)

To MAJOR ANDERSON F.S.A. who is partial to & laudably promotes the subject of Topographical literature this plate is respectfully inscribed by J. Britton

London Published Jan. 1 1810, by Longman & Co. Paternoster Row & J. Taylor High Holborn

AN ACCOUNT

OF

# Waltham Abbey Church,

ESSEX.

By William Burdon, Esq. A.M.

THE remains of Waltham Abbey Church belong to one of the most noble works of antiquity, which the ravages of the modern Goths have left us; and these relics we ought religiously to preserve from further abuse and dilapidation. To give a brief history of this Abbey, derived from authentic materials, the first thing to be consulted, is the charter of King Edward the Confessor, dated 1062, in which the monarch recites, "That he had granted to one of his earls, named Harold, a certain portion of land anciently called Waltham, with all its fields, pastures," &c. &c.; and that "the said Harold, enriched with wise counsel, and mindful of his earthly condition, had on this land erected a monastery to the honour of our Lord Jesus Christ and *the Holy Cross*, and granted to it a piece of ground called Northland, with which the former church had been endowed." The charter then says, "Having thus founded this holy monastery, he caused it to be dedicated, according to the rules of the church; in remembrance of me, and of my wife Editha, himself, and all his relatives dead and alive. He adorned it with many relics of apostles, martyrs, confessors, and virgins; with many holy books and divers lands herein-after mentioned, also many vests and ornaments, suitable to a temple of the Lord; and, lastly, he instituted a holy band of brethren, who being subject to canonical rules, might daily and nightly celebrate the praises of the Lord, his saints, and martyrs." The charter then enumerates the lands, or farms, seventeen in number, which Harold had given for the maintenance of the monastery, and which, Edward, to redeem his own sins, and those of his predecessors, pronounced to be exonerated from all suit and service whatever: he then signs and seals the charter with the mark of the Holy Cross, and caused it to be signed by his Queen Editha, and by fifty-six of his great officers of state and courtiers. The institution thus established consisted of a dean and eleven secular canons. Harold did not long survive the foundation of his monastery, for after reigning only eight months, he lost his life in the battle of Hastings, just four years after the building was founded.

Maud*, the first wife of Henry the First, bestowed on the monastery the Mill at Waltham, a gift of no small importance to a society which consumed so large a portion of the fruits of the earth.

In an age when humility and mortification were the greatest of all virtues, this lady was no doubt a saint; for she used to walk to church bare-legged, to wear a garment of hair-cloth next her skin, and to wash the feet of the poor, after a bountiful almsgiving. Adelinia, the second wife of Henry, gave all the tythes of Waltham to the monastery; and Stephen, who courted the aid of the clergy to support his doubtful title to the throne, confirmed to the canons all their rights, profits, and privileges. In the year 1177, Henry the Second deputed Richard, archbishop of Canterbury, who had discovered many irregularities in the conduct of the dean and canons, to accept their resignation, or, in other words, to turn them out; and having soon afterwards obtained a licence from Pope Alexander III. this royal reformer of the clergy changed the old foundation of a secular college into an *abbey* of regular canons, and augmented their number from twelve to twenty-four, including the abbot. He also considerably increased their possessions by the addition of many valuable lands and privileges. The former canons were allowed, what was called a competent provision out of their old revenues, and it was strictly enjoined to the new possessors, that no relation of the abbot should be elected into any office belonging to the monastery. Richard the First confirmed the charter of his father, and added to his donations, the manor of Waltham and Harold's Park, two very valuable possessions. The house and park of Copped-Hall, he gave to the abbot for his own particular use, and enjoyment. In the same reign Hugh Neville* bestowed the manor of Thornden on the monastery of Waltham. Henry the Third, a pious and profligate monarch, spent much of his time in this abbey, to avoid the expence of court-keeping; in return for which he granted it many privileges, and among the rest a right of holding a weekly market, and an annual fair: the tolls of these constituted a considerable addition to the revenues of the monastery. Thus amply endowed, it continued to increase in fame and riches, till the avarice of Henry the Eighth seized on the latter, and rendered the former nugatory.

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* The following lines, preserved by Farmer, the historian of Waltham, speak highly in this lady's avour:

Prospera non lætum fecere, nec aspera tristem,
Aspera risus erant, prospera terror erant,
Non decor effecit fragilem, non sceptra superbam;
Sola potens humilis, sola pudica decens.

Thus paraphrastically translated:

No prosperous state did make her glad,
Nor adverse fortune made her sad;
If fortune frowned she then did smile,
If fortune smiled she feared the while;
If beauty tempted she said nay,
No pride she took in sceptre's sway,
She only high herself debased,
A lady only fair and chaste.

The first event of any consequence which is recorded respecting this wealthy abbey, was the loss of its founder, Harold, who fell in the battle of Hastings: his body being discovered among heaps of the slain, Gytha, his mother, with Osgood, and Aibric, two monks of Waltham, entreated the Conqueror, and according to the old writers urged their petitions with many prayers and tears, to permit his remains to be interred in his own monastery

The squabbles between the abbot and the towns-people in the reign of Henry III. have been amply detailed by Fuller, and copied from him by Farmer: they are now totally uninteresting and need not be repeated. The same writers have each related a pleasant story, concerning the monks of Waltham, and that facetious tyrant Henry the Eighth. During the contentions between the monastery and the townsmen of Cheshunt, the former found some consolation in their troubles by the kindness they experienced from the holy sisters of the neighbouring nunnery; and as their amorous intercourse was pretty generally surmised, Sir Henry Colt, one of the playful courtiers of Henry, determined to make some sport for his master at the expence of the poor monks. Having heard that some of these holy men were on a nocturnal visit to their fair friends at Cheshunt, he contrived to place a buckstall in the narrowest part of the marsh through which the monks were to pass, leaving it to be managed by his confederates: the monks hearing a noise of voices, and not choosing to be discovered, put out their lights, and in their haste ran into the net which had been spread for them. The next morning Sir Henry, not a little delighted with his success, presented them to the king, who laughing heartily at the joke, said, "I have often seen *sweeter*, but never *fatter* venison."—Farmer relates another pleasant anecdote of this merry monarch. Having disguised himself in the dress of one of his guards, he contrived to visit, about dinner-time, the Abbey of Waltham, where he was immediately invited to the abbot's table; a sirloin of beef being set before him, (which by the bye he is said at some after-time to have *knighted*,) he played so good a part that the abbot exclaimed, "Well fare thy heart, and here's a cup of sack to the health of thy master. I would give a hundred pounds could I feed so heartily on beef as thou dost, but my poor queasy stomach can hardly digest the breast of a chicken." The king pledged him, and having dined heartily, thanked him for his good cheer, and departed. A few days after, the abbot was sent for to London, and lodged in the Tower, kept a close prisoner, and fed, for some time, upon bread and water: at length a sirloin of beef was placed before him, on which he fed as heartily as one of his own ploughmen: in the midst of his meal the king burst into the room from a private closet, and demanded his hundred pounds, which the abbot gave with no small pleasure, and on being released, returned to his monastery with a heart and pocket much lighter than when he left it, a few days before.—Not long after this the king began to play a much more serious game with the monks and abbots throughout all England; and Waltham, among other rich ecclesiastical foundations, fell a prey to the rapacity of the tyrant. It was dissolved in 1539, when the annual revenues amounted, at the highest estimate, to 1079*l.* 12*s.* an immense sum if calculated by the present worth of money. The abbey being dissolved, its site, with many valuable lands, were granted to Sir Anthony Denny for thirty-one years. The *church* was appropriated to the use of the parishioners, and most of the rich plate, with vestments, &c. were also bestowed on them. The latter, however, were soon sold by the churchwardens:—among their accounts are some very singular items.—"Anno 1542. Paid the ringers at the king's coming, sixpence." Yet Farmer says, Waltham bells told no tales every time the king came thither; for he had a small house in Romeland, a field belonging to the see of Rome, to which he frequently retired for his private pleasures. "Received of Richard Farmer for eight stoles, three shillings." A stole is an ornament usually appended to the neck of a Popish priest. "Item, for mending a hand-bell, two pence." This was carried by the sexton before receiving the sacrament. "Anno 1549, Edward VI. Sold, an iron rod which the curtain run on before the rood, nine pence."—"Item, Sold, as much wax as amounted to twenty-six shillings."—"Item, Spent in the visitation at Chelmsford, among the churchwardens and other *honest-men*, 14*s*. 4*d*." N. B. The first visitation whereat Waltham wardens ever appeared, the abbot having episcopal jurisdiction. "Item, Received for 270 oz. of plate, 67*l*. 14*s*. 9*d*."—"Anno 1556, "For coals to undermine a part of the *steeple*, which stood after the first fall, 2*s*." The parish built another steeple, or tower, at the west end of the church, the former having stood in the centre. "Anno 1558, first of Eliz. For taking down the rood-loft, 3*s*. 6*d*."—"For a suit of vestments of blue velvet, and another of damask, and an altar-cloth, 4*l*."—"Item, For a cloth of buckram for the communion-table, 4*s*."—"Item, For taking down the stairs in the abbey, 7*s*. 8*d*." *Sir Anthony Denny*, the courtier to whom Henry the Eighth granted the site of the abbey with many lands, was the man who first ventured to inform the monarch of his approaching dissolution. His wife was the daughter of Sir Philip Champernoun of Modbury, in Devonshire; a lady of great beauty and learning, and a friend to the reformed religion; she sent eight shillings, by her man, in a violet coat to Anne Askew, when imprisoned in the Compter. "A small sum," says Farmer, "yet a great gift, so dangerous was it to help any in her condition."

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* He died, at an advanced age, in the reign of Henry the Third, and was buried in the church of Waltham.

The *buildings* of this monastery were once so extensive as to inclose a space of many acres, yet such has been the vengeance of modern fanatics against their more wealthy predecessors, for preaching, what they deemed a false religion, that nothing now remains of this stately pile, but the *nave* of the abbey-church. The transepts, choir, and lady's chapel are all destroyed, as well as the cloisters, chapter-house, refectory, and various other buildings of the monastery. At the S. E. extremity of the nave is a Chapel of the Tudor times, much defaced and altered, (see Pl. I.—D. E.) and beneath it is a crypt of rather singular construction.

The interior of the nave consists of seven divisions, or compartments on each side; as displayed by the annexed *Plate* 2. The height comprehends three stories, or tiers, and the whole style of building, so much resembles the nave of the cathedral of Durham, as to determine the time of their erection to have been nearly contemporary, and that they were both the works of Norman artists. The large cylindrical pillars supporting semicircular arches, and ornamented with spiral, and zigzag grooves, (which some writers imagine were once filled with brass,) are in both the same, although the clustered columns are larger at Durham, and contain more pilasters, than those in the present building. Upon the whole, however, I have no hesitation in venturing to give my opinion that some of the lower part of the present edifice, belongs to the church built by Harold, but at the same time the general style may be safely called *early Norman*, which was, no doubt, of Saxon origin.

In addition to the preceding account, by my much esteemed friend, Mr. Burdon, I shall subjoin the opinions of four other writers respecting the age of Waltham Church. These opinions may serve to amuse the speculating reader: as they display the fallibility of human judgment, and the propensity of mankind to indulge in theory. Dr. Stukeley, in Archaeologia vol. I. p. 44, says, "Waltham Abbey is *indubitably* older than the Conquest." Mr. King is also of the same opinion; and thus pronounces his sentiments with as much confidence and decision, as if supported by unquestionable evidence. "*Waltham-Abbey*, we are assured, was built by Earl Harold, before his assuming the crown, and some considerable time before the Norman conquest. And the style of architecture, of his age, which may very well be deemed a continuation of that which prevailed in the time of the first King Harold, appears completely in this structure."* In a subsequent page this author speaks in still more positive, and peremptory terms, by declaring that the nave of Waltham-Abbey Church is "a decided and unquestionable specimen of Harold's architecture; or rather of that of Edward the Confessor."†

Another writer, with rather confused ideas of ancient architecture, states: "In 1242," (Henry III.) "the conventual church at Waltham, a Benedictine abbey, founded by Harold in 1060, having been *now rebuilt*, was dedicated. This church is a very fine model of *Saxon* architecture; simple, grand, and uniform, with semicircular arches; and indeed, it is so excellent a pattern of the *original Saxon,* before it received its variations and additions, and ornaments, which came into general use in this reign, that it might well be thought much older, did not this passage in *Matt Paris* set us right in the date of its construction."*

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* Munimenta Antiqua, Vol. IV. p. 212.

† Ib. 225.

A writer in the Gentleman's Magazine, (Vol. LXXVII. p. 929,) who generally designates his essays by the signature of "an Architect," and whose numerous delineations of ancient buildings are well known to, and esteemed by the architectural antiquary, also calls Waltham Church "*a Saxon pile, erected by Harold in* 1062."—Grose doubtfully expresses himself that there is no "positive circumstances to determine whether it was built by Harold at the *first* foundation, or by Henry II. at the time of his re-founding the Abbey."

Thus it appears that some of our best informed antiquaries are disposed to attribute the design and erection of the nave of the original, or chief part of the present, church, to the Anglo-Saxon era; to a period anterior to the introduction of Norman art and Norman customs. By doing which they identify, and display, what they declare to be a specimen of genuine Anglo-Saxon architecture. Were this fully and satisfactorily proved, I should feel much pleasure, because my mind would be relieved from doubt: and be no longer perplexed respecting the ages, and classes of numerous churches, and parts of edifices, which contain parallel, or nearly similar styles. Charters of foundation, however, are insufficient evidence in such cases; because new endowments were formed, or grafted on former, and later erections were raised on the sites of preceding buildings. Indeed, during the desolating wars between the Saxons and Danes, and these again with the Normans, we are assured that the greater part of the religious houses were either wholly, or partly destroyed. Respecting the present edifice we have no other document adduced, but Edward the Confessor's charter: this merely alludes to the monastic foundation, not to the erection of a church; and the opinions, above quoted, seem to be wholly derived from that very equivocal authority. These do not satisfy my mind; because the public life and reign of Harold were not sufficiently extended, or settled, to warrant the commencement and completion of such a large and handsome building as Waltham Church. Besides, the monastic dwellings would be first commenced, and afterwards the east end, or choir of the church: at least this was the usual order of procedure. The nave would be the *last* part erected, and it is well known that the western ends of collegiate and cathedral churches were often finished more than 100 years after the commencement of the eastern portions. Judging from the style of arches, mouldings, and decorations of the building, now under consideration, I cannot persuade myself that it was erected before the Conquest; but am rather inclined to attribute it to a period posterior to the reign of William the First. As already remarked by Mr. Burdon, it resembles the nave of Durham Cathedral, in its three tiers of arches, in the shapes and ornaments of the columns, piers, mouldings, &c. and also in its exterior elevation. That part of Durham church is generally attributed to Bishop de Carilepho, who began it in 1093, and as it was most likely, designed and built by Normans, so, I presume, was the nave of Waltham-Abbey Church.

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* Newcome's History of the Abbey of St. Albans, 4to. p. 144.

## Reference to the Plates.

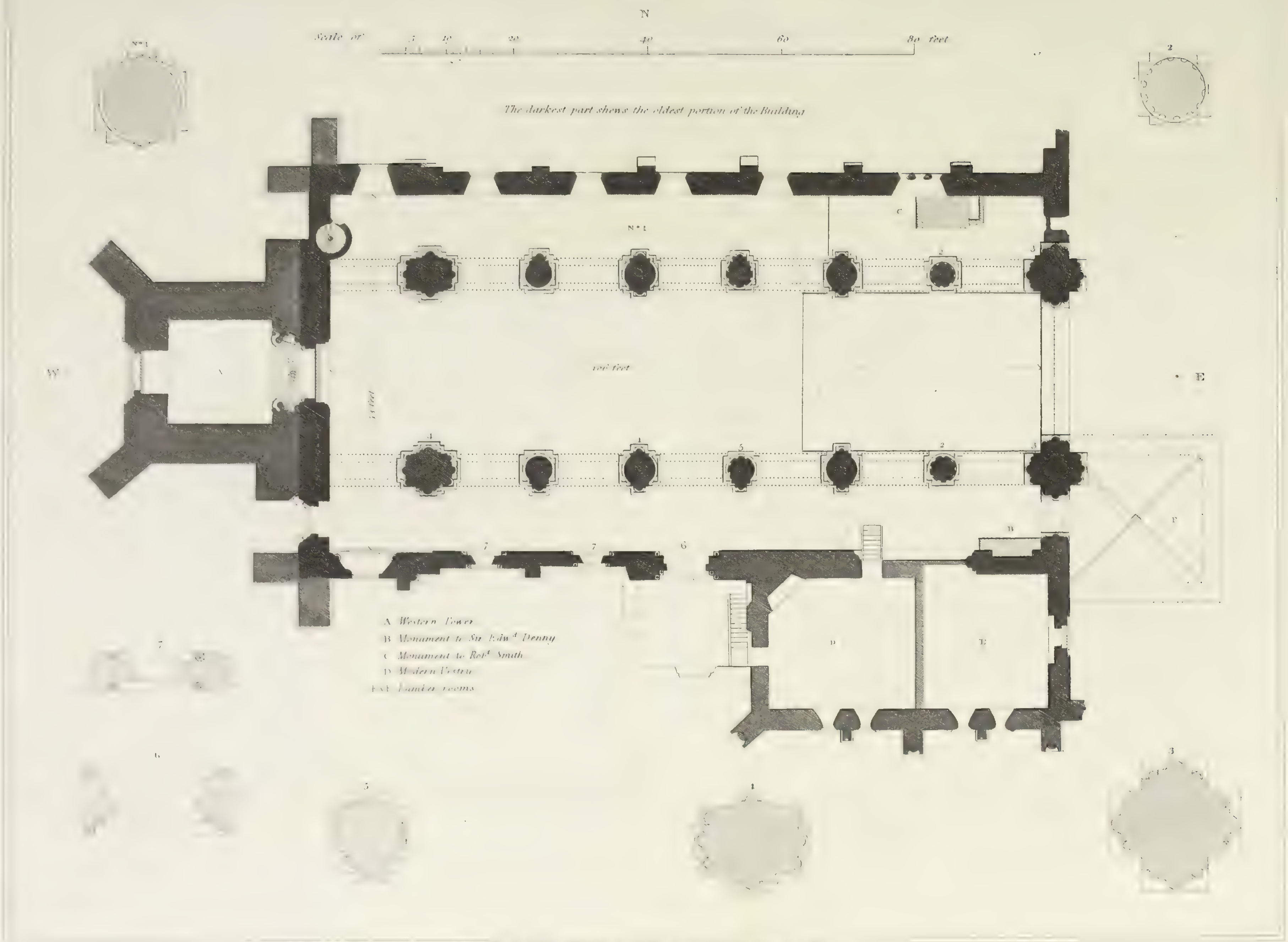
Plate I. *Ground Plan* of the present edifice, with Plans of the *columns*, No. 2 and 5: and piers, 1 and 4, to a larger scale: figs. 6 and 7 shew the plans of the southern door-way, and two of the original windows. The elevations of these are given in Pl. 2. These have long slender columns, supporting mouldings, with semicircular arches. At the western end is a large square tower, A; beneath which is a principal entrance of the time of Edward the Third. The extent of the transept is shewn on the south side. Externally, the church is much dilapidated, and patched by masonry, bricks, and plaster; and internally, the whole building is disfigured and obscured by thick coats of plaster and whitewash.

Pl. 2. *Elevation of the south side of the nave:* shewing three tiers of arches, in height; also five divisions of semicircular, with two of pointed, in length. The latter are, comparatively, of modern date: probably of the same age as the western tower. In the second, or middle tier of arches, opening to a gallery, there were formerly central columns with arched mouldings, &c. dividing each of the large arches into two. A section of the great arch, with the pilaster columns, which supported the central tower, is shewn at the left extremity of the plate; and between every series of arches, is a three-quarter pilaster moulding, which formerly sustained, or was attached to the groining of the roof.

The *Interior View* serves to display the columns, mouldings, and ornaments, to a larger scale: and also shews the soffites of the arches, &c.

END OF THE ACCOUNT OF WALTHAM-ABBEY CHURCH.

PLATE 1


N
Scale of 5 10 20 40 60 80 feet
The darkest part shews the oldest portion of the Building
N° 1
2
3
W
E
106 feet
A
B
C
D
E
F
1
2
3
4
5
6
7
A Western Tower
B Monument to Sir Edw.d Denny
C Monument to Rob.t Smith
D Modern Vestry
E & F Lumber rooms

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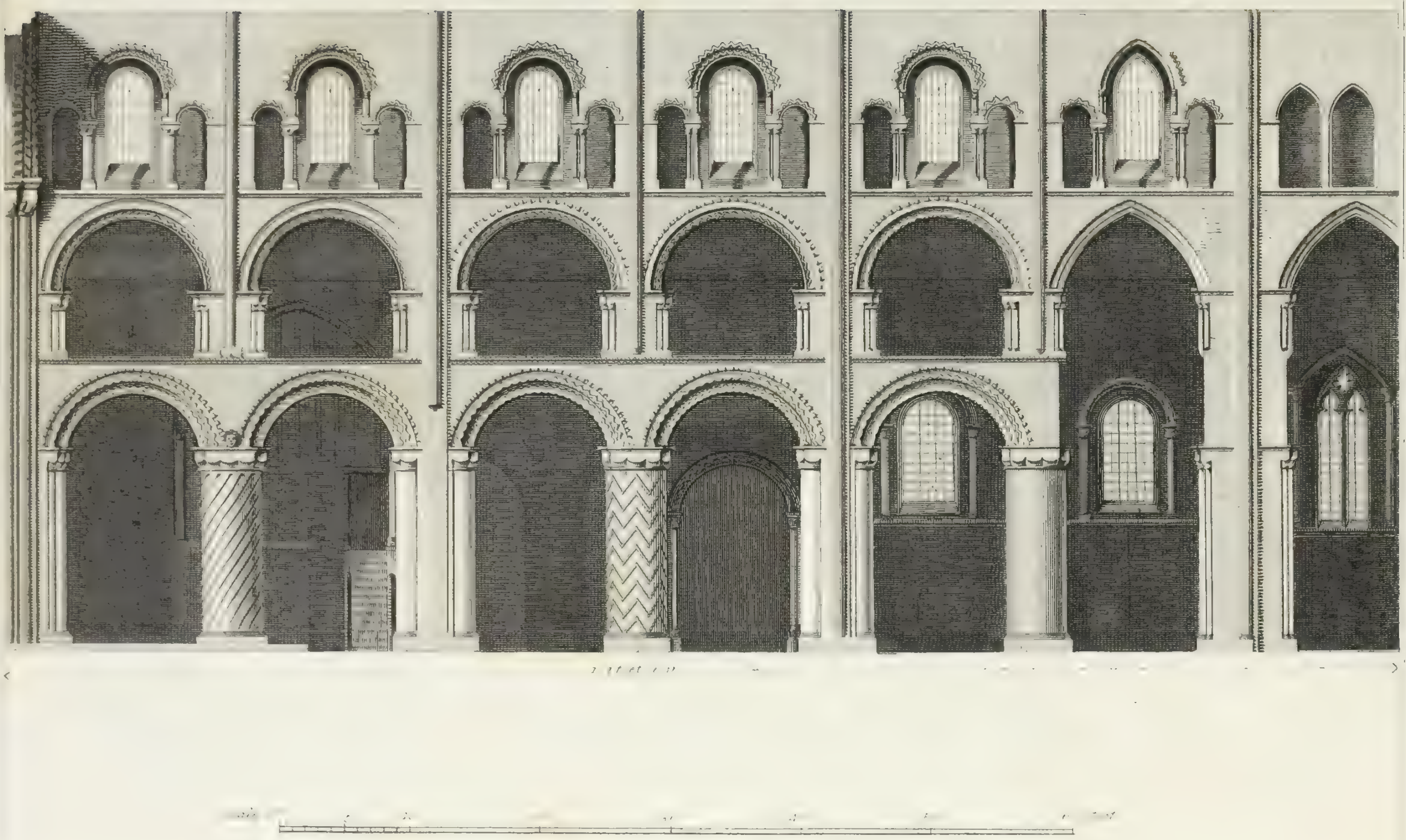
WALTHAM ABBEY CHURCH

Essex

Ground Plan of the Nave &c. with Plans of Columns &c.

PLATE 2



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# Waltham-Abbey Church.

In compliance with the wishes of Mr. Burdon, I readily give place, and publicity to his "additional observations on Waltham Church;" because I feel disposed, rather to promote inquiry and controversy, than to repress either: and because I wish to make this work the medium of truth and impartiality, rather than the exclusive vehicle of private opinion, or individual theory. Though I am willing, however, to concede much to my valuable correspondent, who, by extensive reading, and elaborate investigation is thereby qualified to speak with precision on most subjects of history and general literature, yet I am not fully satisfied with his inferences respecting the era of the *present* building at Waltham. I am inclined to think that *dedications* sometimes took place *before* the completion of a church: indeed, when the choir, with the altar part, was finished. This might have been the case at Waltham; but, as the choir, and all parts east of the nave are wholly removed, we cannot ascertain if one style prevailed throughout the building, or if the former was of an earlier, later, or coëval class with the present remain. In such doubtful points, I must acknowledge that I require a combination of evidence, to convince my mind. Where demonstration is precluded on subjects of antiquity, let us not be too hasty in forming conclusions.

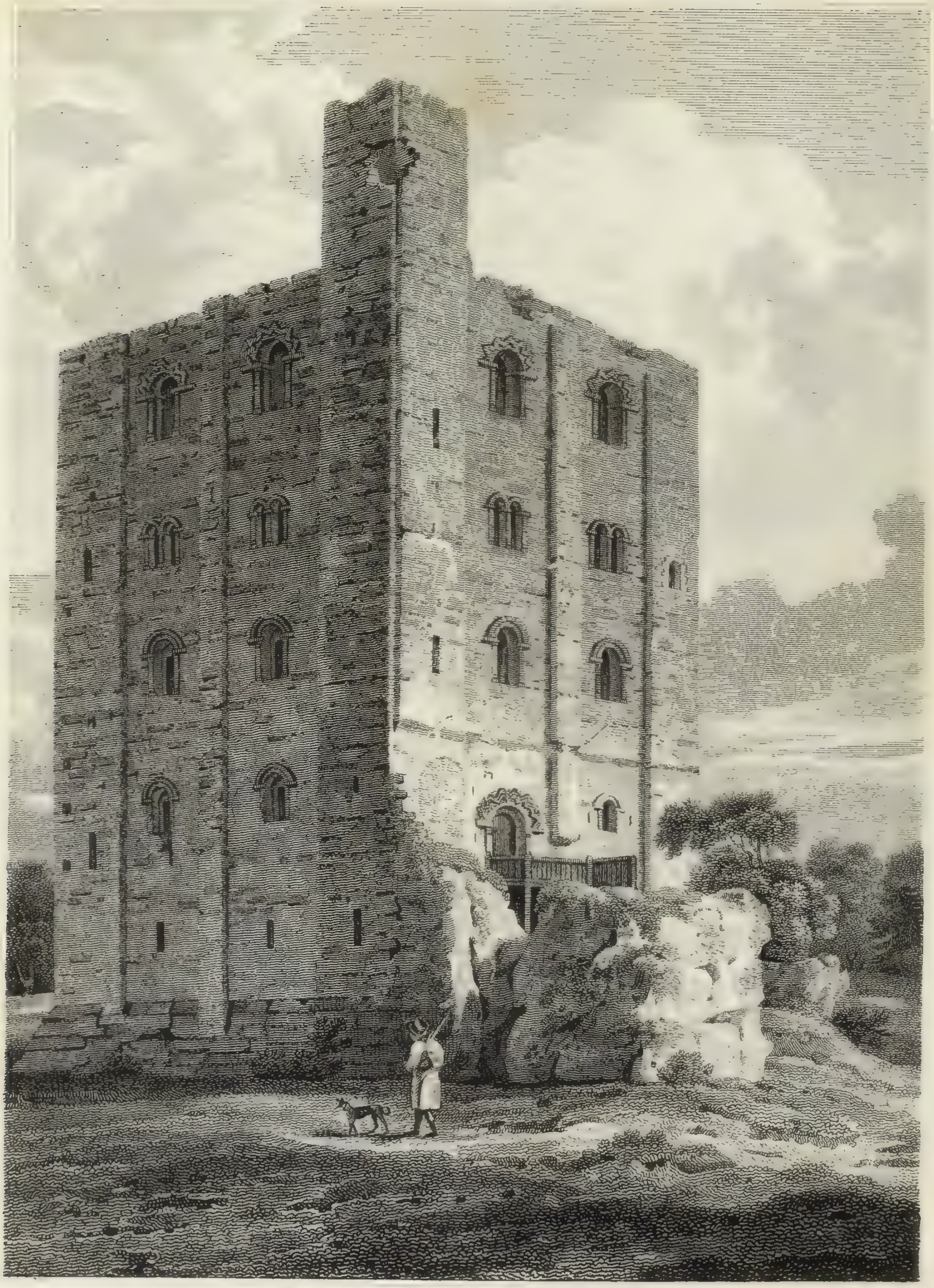
*Hartford, near Morpeth, May* 6, 1810.

"The remarks which you have subjoined to my account of Waltham Abbey, lead me to suppose that I have not expressed myself with sufficient accuracy in that account, for you seem to maintain that as the nave of that building is Norman, it must have been built after the Conquest: now I by no means agree to that inference, for it is well known that Edward the Confessor had introduced the Norman style of building, and Norman artists, into England long before the

Conquest, and therefore there is no difficulty in supposing that Harold, who omitted no means of gaining the affections of the people, or of the king, might have adopted that style in his new building, in compliment to the taste of Edward; and it seems that by this and other means he completely succeeded. Respecting the present edifice, you say, " That we have no other document than the charter of Edward, and this merely alludes to the monastic foundation, not to the *erection* of a church:"—here you forget that the charter speaks of the dedication of the church, a ceremony which never took place till the building was finished; it tells us also of the things with which it was enriched, and calls it a temple of the Lord, *erected* by the wisdom of Harold. The church, it is plain, was built before the charter was granted; which bears the date of 1062. On this ground, therefore, I should wish that the word, " finished" had been substituted for " founded," in p. 18, l. 6. The opinions of Dr. Stukeley, Mr. King, and Mr. Carter, in the Gentleman's Magazine, I find no difficulty in reconciling to my own, with some small explanation: that of Mr. Newcome, who would have the whole of Waltham-Abbey Church to have been rebuilt in the time of Henry III. is hardly worth notice; for it is evident that he had no distinct ideas of English architecture, and is perpetually confounding the different periods. That the nave of Waltham Abbey Church is undoubtedly older than the Conquest, I agree with Dr. Stukeley. Mr. King is not wrong in asserting that the nave was built by Harold some time before the Norman Conquest, he is only mistaken in classing it under the name of Saxon. Mr. Carter has only erred in calling it a Saxon pile, erected in 1062. Mr. Grose knew little about English architecture, and therefore his doubts are no matter of wonder. It is, in my opinion, not very difficult to distinguish THREE DIFFERENT KINDS OF THE NORMAN ARCHITECTURE. The *early*, which began before the Conquest, and of which Waltham, Durham, &c. are specimens; the *middle*, which is the style of Peterborough, Malmsbury, &c. and the *latter*, which is that of Lincoln, the choir of Canterbury, &c. This division will, I trust, be found accurate, and lead to something like certainty on a subject so long doubtful. Be kind enough to notice a small error in p. 18,—for Adelinia, read Adelizia."

I remain, &c.

W. BURDON.



Engraved by J. Hay from a Drawing by J. R. Thompson for the Architectural Antiquities of Great Britain.

HEDINGHAM CASTLE

Essex.

To THOMAS HIBBERT Esq. F.S.A. who evinces a laudable attachment to literature & the Arts, this print is inscribed with sentiments of respect & esteem by J. Britton.

[illegible] Published [illegible] Longman [illegible] Paternoster Row, & J. Taylor High Holborn

SOME ACCOUNT

OF

# Hedingham Castle,

## ESSEX.

Of this once formidable and important baronial fortress, no other parts of the building remain but the *keep-tower*. This, however, is extremely curious and interesting; as calculated to display the style of architecture, and principles of construction, which the Norman builders used in castellated edifices. Having chosen an elevated spot, it was customary with them to form either two or three circumvallations, and nearly in the centre of these, to raise a conical mound of earth and rubbish, on which they erected the principal tower, or governor's castellum. At Hedingham this system was partly adopted; and though the antiquary must lament that great devastations have taken place, and that many buildings have been wholly cleared away, yet the remains of ditches, ramparts, and keep-tower, are sufficient to shew, that in its pristine state, this fortress was of great magnitude, and consequently of considerable importance as a provincial palace.

Soon after the Norman Conquest, the manor of Hedingham was transferred from its Saxon proprietor to *Aubrey de Vere*, an officer in the train of King William. In imitation of the Conqueror, who raised several fortresses to overawe the newly subjected inhabitants; it is presumed, that the first Norman baron, or his immediate descendant, built the castle here, which was chosen as the chief seat, or head of a very extensive barony. In the De Veres, Earls of Oxford, it remained vested, with but little interruption, till the year 1625. King Henry the Second created the manor of Hedingham an *honour*, and it then had twenty-eight knights-fees. Maud, the wife of King Stephen, is said to have died at "Hanningham Castle, belonging to Alberic de Vere, Earl of Oxford;"* whence it is inferred that it was then dependant on that monarch. During the contest between the Barons and King John, the latter took possession of this castle in the year 1216. In the following year, after the accession of Henry III. it again became an object of contention, and was soon surrendered to Prince Lewis, the Dauphin of France. He did not hold it long, for the Earl of Pembroke, governor to the young king, dispossessed the French prince, and seized it for his royal master. Soon afterwards it was restored to Robert de Vere, and continued to be the seat of his descendants, till the time of John, the twelfth earl. This nobleman espoused the cause of the Lancastrians, and continued so firmly his allegiance to Henry the Sixth, that Edward the Fourth caused him to be arrested, (though in the sixtieth year of his age,) and with his son, and several others, first to be attainted, and afterwards executed, for high-treason, on Tower-Hill. Thus Hedingham was seized by the monarch; but in the first year of Richard the Third, it was granted for life to Sir James Montgomery. After the battle of Bosworth, Henry the Seventh repealed the act of attainder against the De Veres, and restored the estates, at this place, to John, the thirteenth earl. This nobleman, "when unengaged in the affairs of his sovereign, ('for he was,' says Bacon, 'his principal servant both for war and peace,') seems to have passed much of his time at this castle. He appears to have been a wise, magnificent, learned, and religious man*; and to have lived in great splendour, and much hospitality. These qualities seem to have drawn the jealousy and resentment of his master, upon his old and faithful servant, and that at a moment more proper to extinguish, than to actuate the sordid passions; at the close of a sumptuous and expensive entertainment given by the Earl to Henry the Seventh, at this castle. The story is authenticated by our best historians†;" and is briefly this. After the monarch had spent a day with the earl, on leaving the castle, he passed through an avenue of persons, all of whom were decorated with the earl's coats, cognizances, &c. The king, on being informed, that instead of menial servants they were retainers, exclaimed, "By my faith, my lord, I thank you for your good cheer; but I may not have my laws broken in my sight; my attorney must speak with you;" and it is stated that the earl was compelled to pay a fine of 15,000 marks, to compound for this offence against the statute of retainers.

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* Ducarel's Anglo-Norman Antiquities, p. 97. Henry's Hist. of Great Britain, 8vo. Vol. VI. p. 192.

The site of the Castle is a natural eminence, augmented by the earth from the ditches, with a deep narrow valley to the north, and gradual slopes to the south and west. Towards the east, the ground rises: but an artificial hollow appears to have been formed between this and the inner ballium. The entrance to the latter, is on this side, and is formed by a bridge thrown across the first, or inner foss. This is broad and deep; and incloses an area of nearly three acres. Towards the middle, is the *keep-tower*, a fine, substantial, and interesting fragment of *Norman* architecture, and Norman customs. It is almost a regular square, and measures, externally, 62 feet from north to south, 55 feet from east to west; and 100 feet from the highest turret to the ground. The height is divided into four stories, or apartments, all of which are different in design and arrangement. The walls in the ground-floor are fourteen feet in thickness; and about twelve feet thick in the remainder, upwards. These walls are not solid; for besides small apertures for windows, door-ways, and fire-places, they contain small apartments, or closets. The walls consist of flints, stones, and fluid mortar, or grout work, in the centre; with a casing of regularly squared stones for the exterior surface. The dungeon-story was lighted by eight small loop-holes, which are about ten feet above the floor; and the whole height is fifteen feet. Its entrance was by descending stairs from the first story. In the N. W. angle is a circular stair-case, which continues from the basement to the summit. The entrance is on the western side, by an ascending flight of steps, to the first floor, where is a large door-way, with columns on each side; a semicircular arch, ornamented with bold zigzag mouldings, and grooves for a portcullis. This floor contains a fire-place, with a semicircular back, also seven windows, and three loop-holes. In its shape, windows, hollow spaces, or rooms in the wall, this story very nearly resembles the next, a *Plan* of which is given in the accompanying impression from a wood-cut: H.

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* Collins's Noble Families, p. 252.

† Majendie in Vetusta Monumenta, Vol. III.

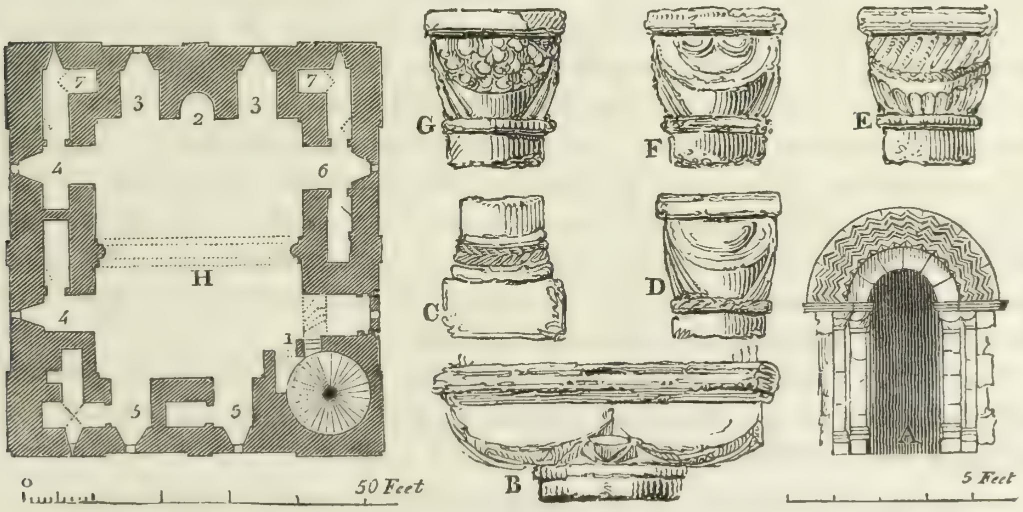

Fig. 1, the opening from the stairs at the N. W. angle: 2, the fire-place: 3, 3, windows: 4, 4, windows, with recesses in the wall to the right and left: at 7, 7, these are returned, and appear to have formed small chambers, with a loop-hole and door-way to each. Similar rooms are shewn at the N. E. angle, and at 5. This floor is called the ARMOURY, or *hall of audience*, and was probably the grandest room in the castle. In this chamber, it is presumed, that the ancient baron, with his numerous train of followers, received the homage of his feudal tenants, and entertained his visitors, on days of festivity. A large arch, 28 feet in span, with several mouldings, extends across it from east to west: a *View* of which accompanies the present description. This print also serves to shew the forms, and ornaments of the windows; also of the fire-place. It seems doubtful whether this view represents two floors; having originally a division between them. But if the second tier of windows gave light to a separate apartment, it does not appear to have been provided with a fire-place. In the walls, between the two ranges of windows, there are evidently holes for timber beams, or brackets; but it has been thought that a gallery extended round the whole interior. Letter A. shews an exterior elevation of one of the lower windows to the armoury. Each of the windows of the next tier is divided into two openings. B. capital to the centre three-quarter column beneath the great arch: C. base to a column: and D. E. F. and G. shew the shapes of as many capitals.

The *exterior view* displays the north and west faces of the building with the situation of the entrance door-way, the windows, loop-holes, flat buttresses, and the stair-case turret. Beneath the outer steps, was an apartment, called the dungeon, formed by thick flint-walls, and apparently without any window.

" At the bottom, where the danger was most apparent, the walls are thickest; and the aperture is a mere loop-hole, simple in its form, sufficient only to admit a scanty light, and to allow the discharge of offensive weapons from within: above, the windows increase in size, and are somewhat ornamented; above these the apertures are still larger, with similar embellishments: in the next story, the windows are double, admitting more air and light; and in the upper, or attic story, they are richly ornamented with the usual zigzag of that age: thus in proportion as the distance from danger increased, the architect seems to have introduced into his structure, air, light, and ornament."*

The village CHURCH contains some interesting parts of ancient architecture; and in the chancel is a fine *altar-monument*, with effigies, &c. to *John de Vere*, sixteenth Earl of Oxford, who died March 19, 1539.

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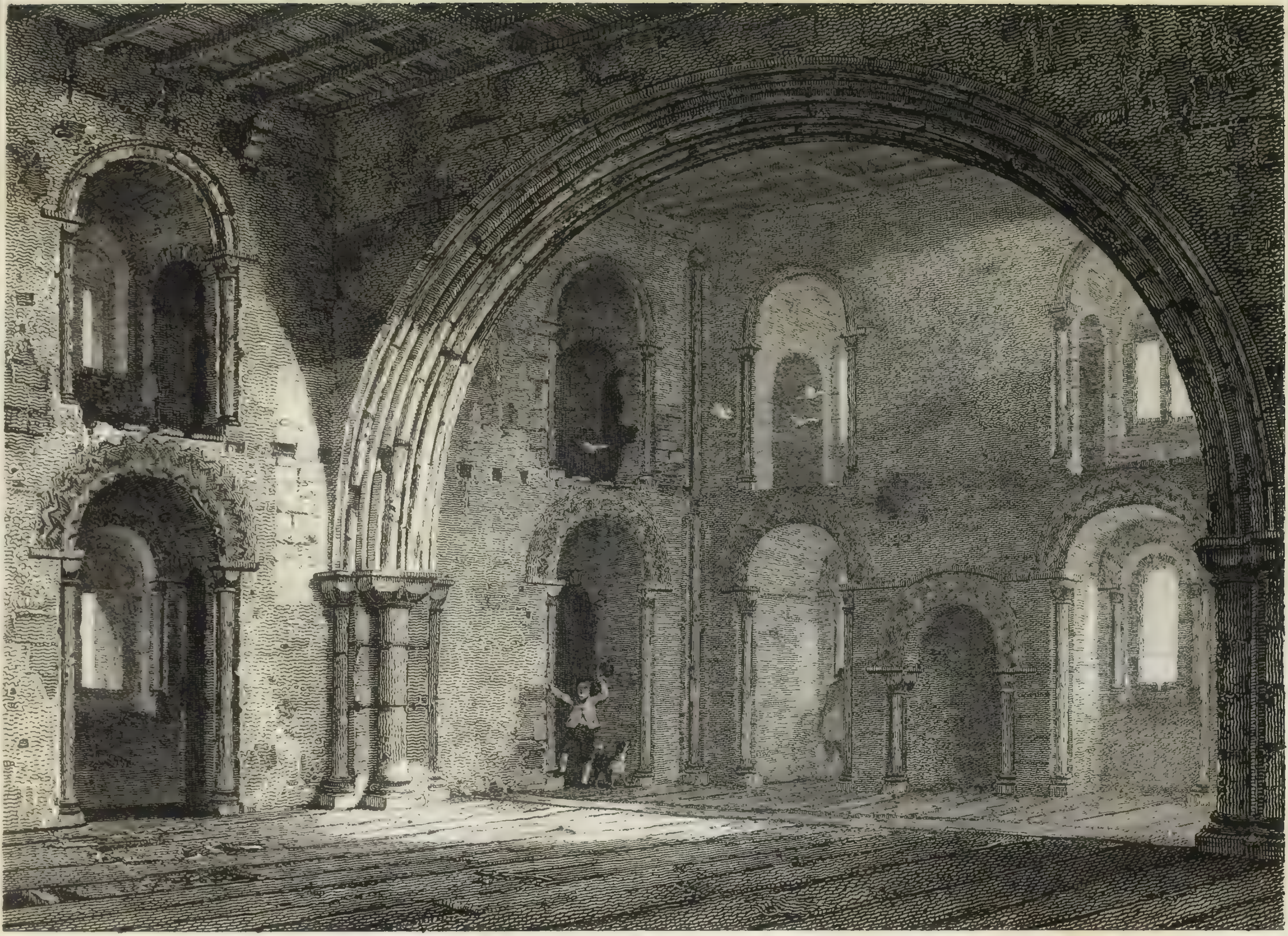
* Majendie, in *Vetusta Monumenta*, Vol. III. published by the Society of Antiquaries.

END OF THE ACCOUNT OF HEDINGHAM CASTLE.



Engraved by [illegible] from a Drawing by F. Mackenzie, for the Architectural Antiquities of Great Britain

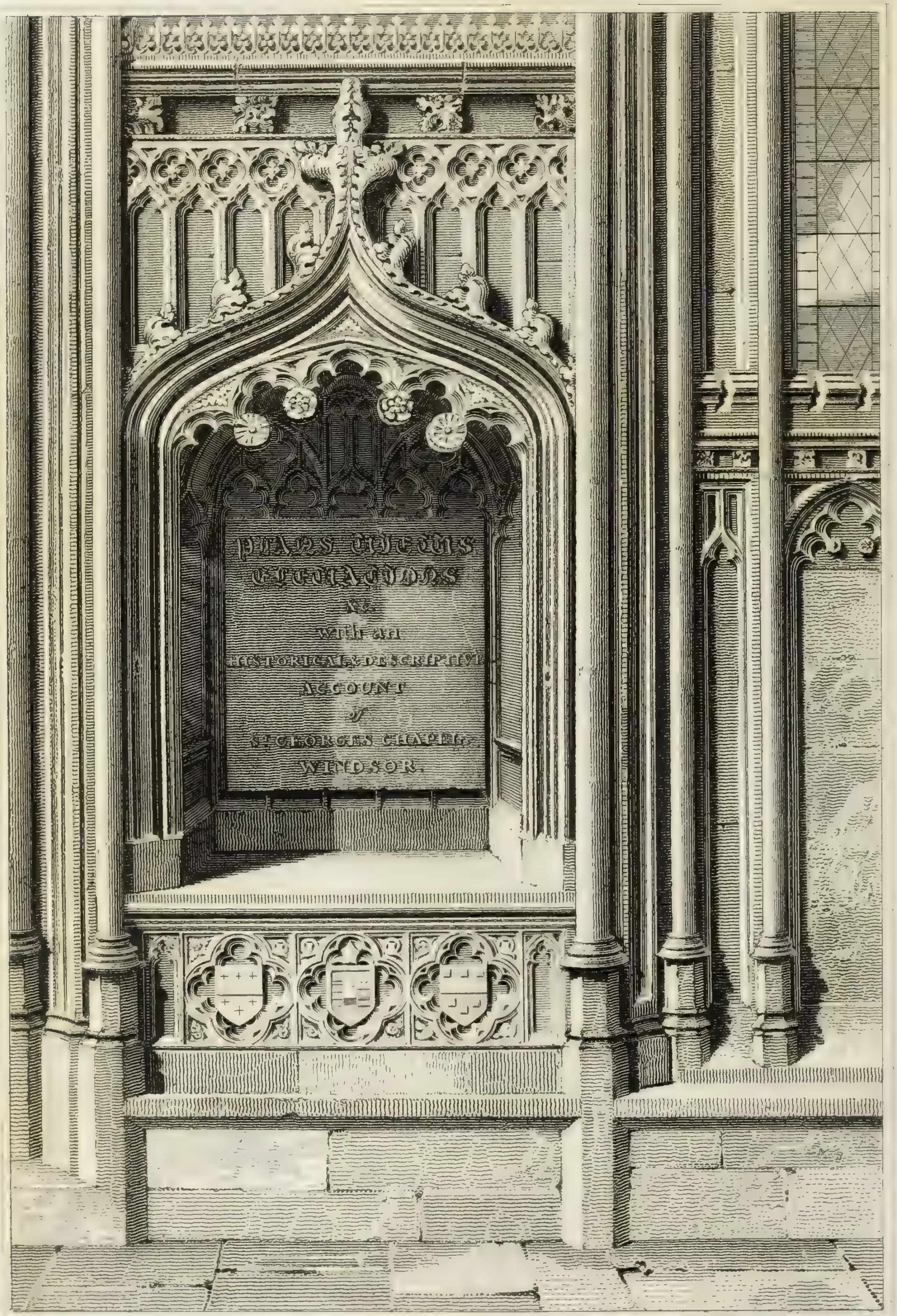
HEDINGHAM CASTLE

Essex

(Interior of a room called the Armoury)

To Sir SAMUEL EGERTON BRYDGES K.J. whose various literary productions manifest much knowledge, zeal & liberality of sentiment this plate is respectfully inscribed by J Britton

[illegible] Taylor [illegible] Holborn


PLANS, VIEWS, ELEVATIONS
&c.
with an
HISTORICAL & DESCRIPTIVE
ACCOUNT
of
St. GEORGE'S CHAPEL,
WINDSOR.

Engraved by John Roffe from a Drawing by F. Mackenzie for the Architectural Antiquities of Great Britain

Pl. IX

### St. GEORGE'S CHAPEL,
Windsor.

View of a Niche Monument, &c. to Bishop Beauchamp.

London Publish'd July 1, 1810, by Longman, Hurst, Rees & Orme, [illegible] & Britton.

### AN ESSAY

## TOWARDS AN HISTORY AND DESCRIPTION

### OF

# St. George's-Chapel,

## WINDSOR.

THE collegiate Chapel of St. George, at Windsor, is the largest in dimension, the most chaste and elegant in architectural style and character, and the most diversified in external and internal arrangement of the three royal chapels in England. Indeed it more nearly approximates the size and character of a cathedral church, than that class of ecclesiastical buildings, called chapels*. Hence it may be considered an unique edifice; and consequently becomes an interesting subject for graphic illustration, and historical inquiry. By the annexed series of plates, it is hoped the reader, whether a stranger to, or familiarly acquainted with the building, will be enabled to understand its ground-plan, forms, general design, and style of decoration. We should be much gratified to render its history equally perspicuous and satisfactory, but this desideratum is denied us. The whole building has evidently been designed and constructed at different times, for we readily perceive the styles of various and distinct periods: from the reign of Henry the Third, to that of Henry the Eighth. We seek in vain, however, for specific document to identify the commencement and termination of each part, respectively. Thus circumstanced we must endeavour to deduce its history from analogy, and from such evidence as Ashmole*, and other writers have furnished. The former, most probably, had an opportunity of obtaining many records on this subject at the time he wrote, but his work, professed to treat of the *Order of the Garter,* not of the chapel, and the history of buildings was then not so much an object of research and popularity, as it is now become. The foundation and building of the *present* chapel have been commonly attributed to King Edward the Fourth: though all writers agree that Edward the Third founded the college, endowed it liberally, was the greater part of his life employed in building and enlarging the castle, and finally, that he "caused the former chapels to be taken down, and one more large and stately to be erected †." Admitting this statement of Pote to be correct, how can we reconcile ourselves to the opinion that Edward the Fourth, within 100 years of the third Edward's decease, should deem it "necessary to take down the old chapel on account of its *decayed* state‡." It is improbable that an ecclesiastical edifice, raised by that monarch, for the accommodation, and to enhance the grandeur of his own collegiate establishment, should have been dilapidated, or "decayed," in the course of a century. We can more readily admit that Edward the Fourth enlarged, altered, and embellished the edifice. To develope this more clearly it will be necessary to detail, in chronological order, a few particulars relating to the chapel, and other buildings at this place.

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* Among the different species of chapels, (*"capellæ," "ecclesiolæ,"*) each of which had originally some distinctive, and peculiar character, may be named the *Parochial-Chapel*, or *Chapel-of-ease*, dependant on, and subordinate to the mother, or parish church:—*Domestic Chapel*, built by a nobleman, or gentleman, and appropriated to his private family:—*Free-Chapel*, founded by a monarch, and exempt from espiscopal jurisdiction: a king may license any subject also to build and endow a chapel, and free it from the controul, or visitation of the ordinary:—*College-Chapel*, belonging and wholly appropriated to the master, fellows, and students of a college:—*Collegiate-Chapel*, as that of St. George at Windsor, is different from a college-chapel, inasmuch as this belongs to an academical or scholastic establishment, and that to an ecclesiastical or monastic foundation. In England there are several collegiate churches, as Rippon, Westminster, Southwell, &c. but this at Windsor appears to be the only collegiate-chapel now remaining, and obtains this name from being founded and endowed by the king.—*Sepulchral-Chapel*, or *Oratory*, built to contain an altar-tomb, &c. for the interment of an individual, or single family, and endowed for the support of one or more priests to officiate. "Chapels," says Mr. Whitaker, "are very old among us, were very early denominated 'ecclesiolæ,' or *little churches*, by our ancestors, and in their origin are nearly as old as our churches themselves."

King Henry the First, is said to have erected the original chapel within the precincts of Windsor Castle, for eight canons, and to have dedicated it to King Edward the Confessor. This was afterwards, either rebuilt, or enlarged by

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* This credulous and superstitious author (see the Diary of his own life) in giving an account of "*The Institutions, Laws, and Ceremonies of the most noble Order of the Garter*," fo. 1672, has preserved a few useful notices relating to the chapel. The work contains also several views of that edifice, drawn and engraved by Hollar; but not one of them can be relied on for accuracy.

† Pote's "History and Antiquities of Windsor Castle," &c. 4to. 1749, from Ashmole's Institutions, &c. of the Garter.

‡ Lysons's "Magna Britannia," vol. I. p. 424, from the statement of Ashmole.

Henry the Third, who in 1243 issued a commission to Walter de Gray, Archbishop of York, to expedite the work; by keeping the labourers constantly employed both in winter and summer, till the whole was completed. A part of the building, then erected, is presumed to be now remaining, as a series of closed arches, of the style of that age, is seen on the south side of the Dean's Cloisters, and some others remain against the wall behind the altar at the east end of the present chapel.

King Edward the Second erected another chapel in the adjoining park, and provided for four chaplains to officiate at it. He also founded, in the 6th year of his reign, a chantry, for four chaplains and two clerks, within the castle. Such appears to have been the ecclesiastical establishment of Windsor, till the time of Edward the Third, who, not only enlarged the buildings of the castle, but confirmed and extended the religious endowments. In the third year of his reign, the priests, in the park, were removed, and habitations built for them adjacent to St. George's Chapel. The establishment was greatly enlarged in the 22d year of this King's reign, when letters-patent, were signed at Westminster, ordaining "that to King Henry's 8 canons there should be added 1 *custos*, 15 more *canons*, 24 *alms knights*, with other ministers." The King provided for this augmented number, by granting certain ecclesiastical estates in perpetuity, then valued at £1,000 *per* annum. Pope Clement VI. approved and confirmed this institution by a bull, dated Dec. 9, 1351. By a second bull, dated a few months later, the Pontiff exempted the new college from all ecclesiastical jurisdiction, excepting that of the Roman See.

It is asserted by historians that Edward III. was particularly partial to Windsor, being his natal place, and exerted regal power to render his castellated palace magnificent in buildings, and pompous in establishments*. According to Walsingham, he erected, in 1344, an edifice, called the *round table*, which measured 200 feet in diameter. By other writers this is said to have been only a temporary structure. "In pursuance," says Pote, "of his truly noble and royal designs, he, anno 1360, caused the old castle to be entirely taken down, except the three towers on the west end in the lower ward, and rebuilt the present stately castle." To effect which, we shall find, that he exercised the most unqualified tyranny, by "impressing" and compelling, artizans and labourers from different parts of the country, to work at his new buildings. If any refused or neglected to perform their tasks, they were committed to Newgate: and the sheriffs of counties were *commanded* to take security for their fidelity, and strict fulfilment of their servitude. This is a prominent feature of the times, and displays such a trait of arbitrary power, as can never be related by the impartial historian, but in terms of regret and indignation. It had, however, been customary with the predecessors of Edward, and from its frequency, was probably deemed indispensable by one party, and was tacitly submitted to by the other.

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* From the 18th to the 48th year of his reign he "continued to augment and adorn his castle, &c. with most magnificent buildings and fortifications." Barnes's Hist. of Edw. III. 291.

"King Edward III. by letters patent in the 23d year of his reign, appointed *John Peyntour, Richard de Rochelle, Robert de Bernham,* and other surveyors, whom he assigned to press hewers of stone, carpenters, and other artificers; also to provide stone, timber, and other materials."

The same monarch in the following year, "granted to *John de Spondlee*[*] the office of *master of the stone-hewers,* and gave him power to take and press, as well within the liberties as without, so many masons and other artificers, as were necessary, and to convey them to Windsor, to work at the King's pay, but to arrest, and imprison such as should disobey, or refuse, until the King took other order; with a command to all sheriffs, mayors, bailiffs, &c. to be assisting to him on the King's behalf.

"The following year this King assigned *James de Dorchester*[†] sub-constable of the castle, to keep a controll upon all the provisions whatsoever, bought for the *works of the chappel,* as also on the payments made for the same, and all other things relating thereunto[‡]."

In 1356—30th Edw. III. *William de Wickham,* who was afterwards advanced to the episcopal throne of Winchester, and also appointed second prelate of the Garter[§], was constituted surveyor, or clerk of the works at Windsor, with ample powers, a fee of 1*s.* a day, when at the works, and 2*s.* a day when travelling: at the same time his clerk had 3*s.* per week. This architect's powers were

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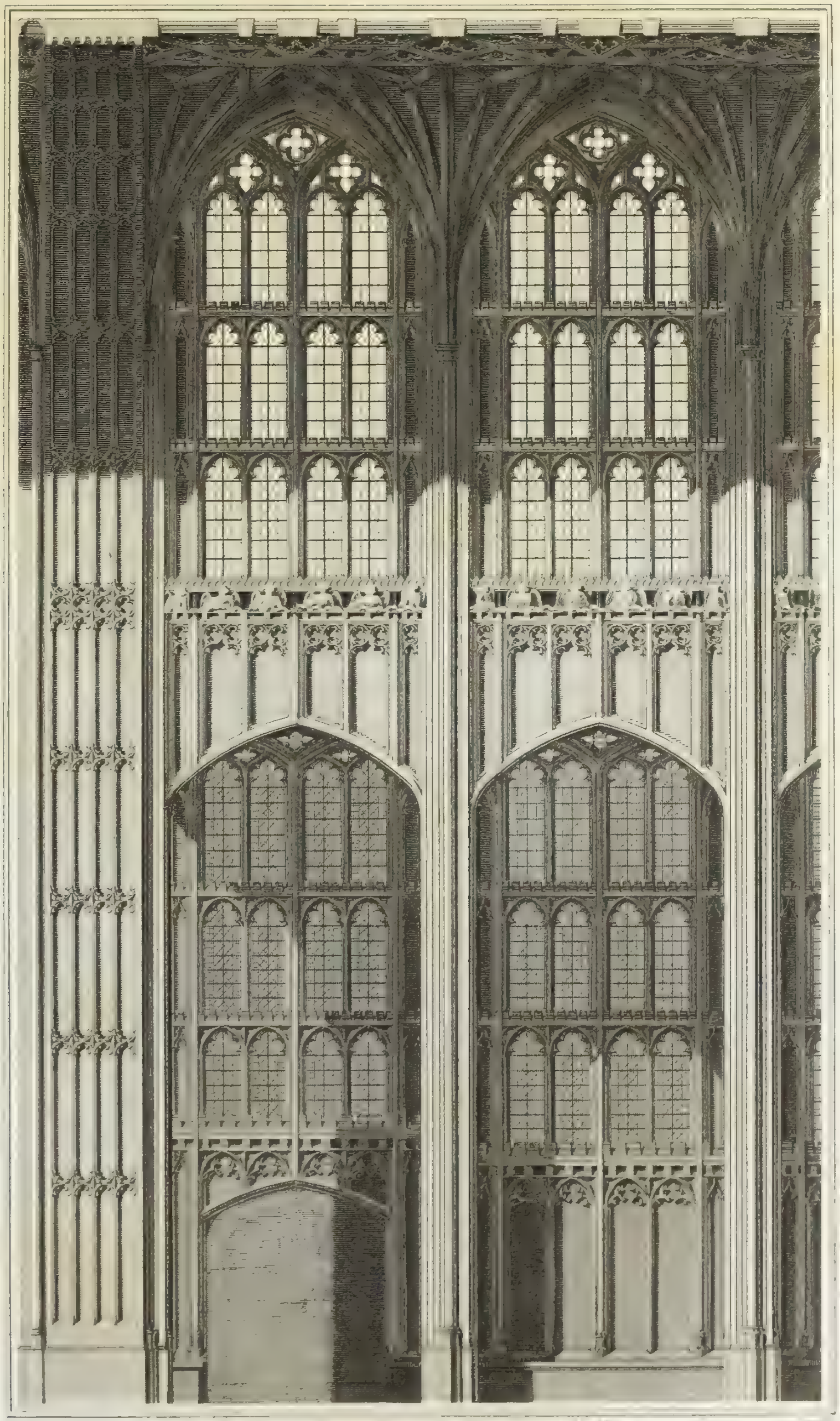
[*] Pat. 24 Edw. III. p. 1, m. 21.

[†] Pat. 25th Edw. III. p. 1. m. 10.

[‡] Ashmole, p. 135.

[§] William de Edington, a native of Edington, in Wiltshire, and Bishop of Winchester, was appointed by the founder, in 1350, the first prelate of the Garter. See an interesting sketch of Bp. Edington's life, in Milner's History of Winchester, vol. I. This Bishop, as well as Wickham, made additions to the nave of Winchester cathedral, where their respective styles of design, in architecture, may be seen.



Engraved by J. Le Keux from a Drawing by F. Mackenzie for the Architectural Antiquities of Great Britain. Pl. II.

Scale of English Feet

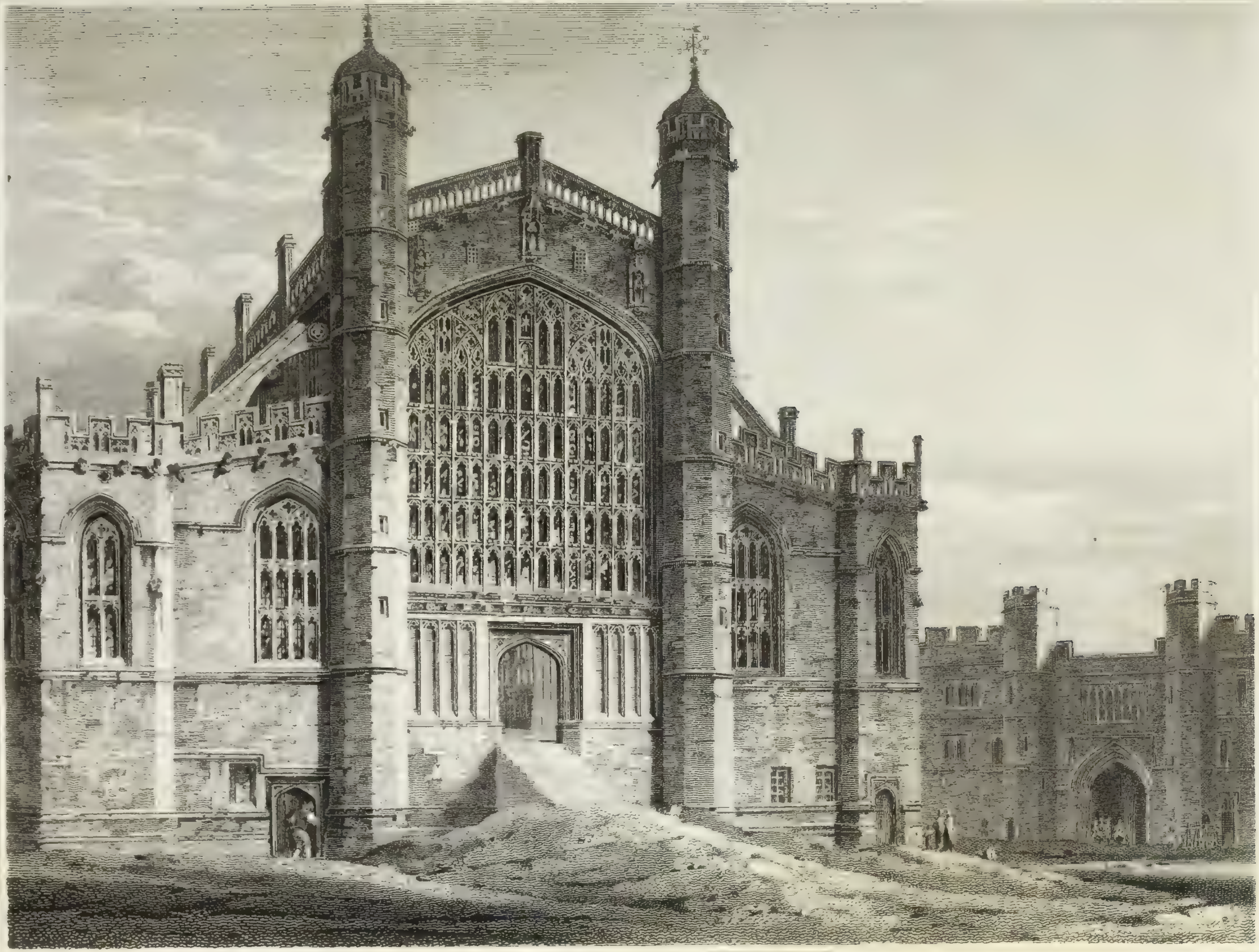
5 4 3 2 1 0 5 10

## ST. GEORGE'S CHAPEL,

Windsor.

Geometrical Elevation of part of the South Side of the Nave.

London Published by Longman, Hurst, Rees, Orme, Brown [illegible]



Engraved by W^m Woolnoth from a Drawing by F. Mackenzie for the Architectural Antiquities of Great Britain

Pl. IV

## S^T GEORGE'S CHAPEL.

Windsor.

(View of the Western Front.)

To the R^T HON^BLE GEORGE LEGGE EARL of DARTMOUTH, LORD CHAMBERLAIN to the KING, K.G. D.C.L. F.R.S. & S.A.S. this Plate is respectfully inscribed by

[illegible] J. Britton.

were greatly increased, in 1359, being then appointed, by letters-patent, chief surveyor of this castle, of the manors of Old and New Windsor, and of several other castles, manors, and houses. He was also empowered to engage and dispose of all workmen, buy necessaries for the reparation of buildings, and to hold leets, and other courts, in each of his manors. It is evident that some considerable buildings were proceeding with, at Windsor, in the following year; as 360 men were impressed for that purpose, and directed to be there "by the Sunday next, after the feast of St. George, at the farthest." Some of the labourers having deserted the king's works, on account of better wages, or for some other cause, writs were issued to prohibit persons from employing them, on pain of forfeiting all their goods; and the sheriffs of London were commanded to apprehend and commit to Newgate such deserters as were found within their jurisdiction. A "great pestilence" having carried off several of these enslaved workmen, other writs were issued in 1362, requiring the sheriffs of the counties of York, Derby, Salop, Hereford, Nottingham, Lancaster, and Devon, under the penalties of two-hundred pounds each, to send to Windsor "302 able and skilful masons, and diggers of stone." The works, then carrying on, being ready for glazing in 1363, two persons were employed to purchase glass from all parts of the kingdom; and to impress twenty-four glaziers for the buildings in London, and twelve for those at Windsor.* From this time to the year 1369, Ashmole states, that "artificers were yearly pressed, and the buildings of the castle seriously pursued." No other particular commissions appear to have been issued after *1373*, whence it is inferred that the buildings were then either wholly, or nearly completed. These works comprised " the king's palace, the great hall of St. George, the lodgings on the east and south side of the upper baily, or ward, the keep, or tower in the middle ward, *the chapel of St. George*, the houses for the custos and canons in the lower ward, together with the whole circumference of the walls, and their several towers and gates."* Such appears to have been the state of Windsor, towards the end of Edward the Third's reign: and we do not find any other notices, relating to the chapel, till 1390—the fourteenth year of the reign of Richard the Second—when a memorable event in its history is developed. Geoffrey Chaucer, the patriarch of English poetry, was appointed in that year, '*Clerk of the works*' to St. George's chapel, which is described as being on the point of falling to the ground.† By licence he is empowered to impress 'carpenters, stone-cutters, and other workmen, for the necessary operations to the said chapel, and allowed 2*s*. per day, with the privilege of having a deputy.' This salary, observes Godwin, is "equivalent, in denominations of modern money, to an income of six-hundred and fifty-seven pounds. Chaucer does not appear to have possessed the appointment of clerk of the works longer than about twenty months." John Gedney held this office in the fifteenth and sixteenth years of Richard II.

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* Building and fighting seem to have been the favorite pursuits of Edward III. "His faults, however," observes Godwin, "were the faults of his times; a love of magnificence, and a love of war." (Life of Chaucer, vol. II. p. 121.) His battles are particularly noticed in every history of England: but his buildings are not so generally recorded. Besides the castle at Windsor, he erected and splendidly embellished *St. Stephen's Chapel*, Westminster, which was began in 1329. At the same time there were other architectural works proceeding with: viz. the royal palace, at Westminster: the Tower of London: Queenborough Castle, in Kent: &c. The prices of LABOUR, at that time were, per day: for *master mason*, 1*s.*; *common mason*, 5½*d.*; *mason's apprentice*, 2*d.*; *porter*, or *labourer*, 3*d.*; *scaffold-maker*, 3*d*½.; *carpenter*, 4*d.* and 5*d.*; *plasterer*, 6*d.*; *tyler*, 3*d.*; *painter*, 6*d.* 7*d.* 8*d.* 9*d.* 10*d.* and 1*s.*—of MATERIALS, *gobetts*, or *gobbets*, stones so called, from Caen, 4*l.* per hundred; Caen stones, called *coins*, 12*s.* 6*d.* per hundred; *Ryegate stones* for mullions, dressings of windows, &c.; alder-tree beams for *scaffolding*, and hurdles for do. 2*d.* each; *wax*, to make cement, 6*d.* a pound; *pitch*, for do. 1*d.* a pound; *lime*, for mortar, 3*s.* 6*d.* per hundred; *sand*, for do. 1*d.* a cart-load; *white plaster*, 1*s.* 3*d.* a bushel; *white glass*, 4*d.* a foot.

A chasm now occurs in the history of the chapel, as the next event, of any consequence, does not appear till Edward IV. who, in the fifteenth year of his reign, constituted *Richard Beauchamp*, Bishop of Salisbury, master and surveyor of the works. The design and greater part of the present edifice are generally attributed to this prelate; who certainly erected two chantry-chapels in his cathedral of Sarum.‡ He was constituted Chancellor of the Garter, by his monarch, who in the preamble to the patent says, "that out of mere love towards the order he had given himself the leisure daily to attend the advancement and progress of this goodly structure." Gough says, "he was accounted the Wickham of his day." How far the works were continued by this monarch, and under the control of Beauchamp, is not easy to specify. A niche, with an ogee arch, crocketed pediment, &c. (see Plate IX.) in the south wall near the east end, is said, by Ashmole, and other writers, to contain the tomb, and cover the remains of this prelate. Mr. Gough,* however, states that he was buried within his own private chapel, or oratory, at Salisbury; and this statement is supported by the Bishop's Will, dated at Sarum, Oct. 16, 1481, wherein he requires his executors to inter his "body in the middle of his chapel newly erected" by himself, in his cathedral church. The Bishop died in 1481, 21st of Edward IV.

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* Ashmole's " Institutions," &c.

† Life of Chaucer, vol. IV. p. 67.—in the Appendix to which vol. is the patent of appointment from Richard II. to Chaucer. The patent runs thus—" *De Capella Castri regis Wyndesore emendanda*:—Rex dilecto armigero nostro Galfrido Chaucer, Clerico operacionum nostrarum, salutem. Scias quod assignavimus te ad capellam nostram collegiatem sancti Georgii infra castrum nostrum de Wyndesore, que minatur *ruine*, et in punctu ad terrem calendi existit, nisi cicius factu et emendata fuerit, sufficientem fieri faciendam."

‡ See Gough's Sepulchral Monuments, vol. II. p. 273, wherein is an engraved interior view of the *Beauchamp-Chapel at Salisbury*, from a drawing by Schnebbelie; but its execution is so slight

"Sir Reginald Bray, prime minister to King Henry VII. and one of the knights companions of the Order of the Garter, succeeded Bishop Beauchamp in the superintendence of this great work."†

The following particulars, included within inverted commas, are from the pen of William Bray, Esq. the generous editor, and continuator, of Manning's History, &c. of Surrey. They are not wholly allusive to the edifice now under consideration, but are intended to develope some traits of a man, who was actively engaged in finishing it. Mr. Bray also wishes to enter a protest against the account already given of King Henry the Seventh's in a former part of this work; and I feel no reluctance in publishing his statements; persuaded that investigation and liberal controversy must always be conducive to historical truth.

"That the Chapel of St. George, at Windsor, owes much to the skill, as well as to the munificence of *Sir Reginald Bray*, there can be no doubt.‡ His arms, sometimes

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slight and indefinite, that it is impossible to understand the style of decoration, or character of groining, of the building. The whole edifice was entirely removed, and its parts dispersed, when the great alterations were made at Salisbury cathedral, under the prelacy of Bishop Barrington. Hence we are precluded from making a comparison between the style of that edifice and the parts of St. George's Chapel.

* Sepul. Monu. vol. II. p. 273.

† Lysons's Mag. Brit. vol. II. p. 424.

‡ "Sir Reginald was the second son of a very ancient family in the counties of Warwick, Bedford, and Bucks. He took an active part in the measures which seated the Earl of Richmond on the throne,

sometimes single, sometimes impaling those of Huse, whom he married, and his device of a flax-breaker, are in so many parts of the ceiling and windows, that they could not have been placed there without a more than ordinary claim to the situation. The chapel on the south side, still called Bray's-Chapel, was built by him to receive his body, as appears by his Will which is dated Aug. 4, 1503, and he thereby directs that his body shall be buried in the chapel on the south side of the church of our Lady and St. George, in the Castle of Windsor, which he had new made for that intent, and also in honour of Almighty God, &c He wills that his executors, after his decease should, with his goods and the issues and profits of his lands, make and perform the *new works* of the body of the said church, and thoroughly finish them, according to the form and intent of the foundation, in stone work, timber, lead, iron, and glass, and all other things necessary; that they should cause a *tomb* to be made for him in the said chapel; and

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throne, and was liberally rewarded by that monarch with honours and estates: and he was, says Thomas, in his History of Malvern, in prosperity and adversity always faithful to his king. He was a Knight Banneret, and of the Garter, Chancellor of the Duchy of Lancaster, High Steward of Oxford, &c. &c.

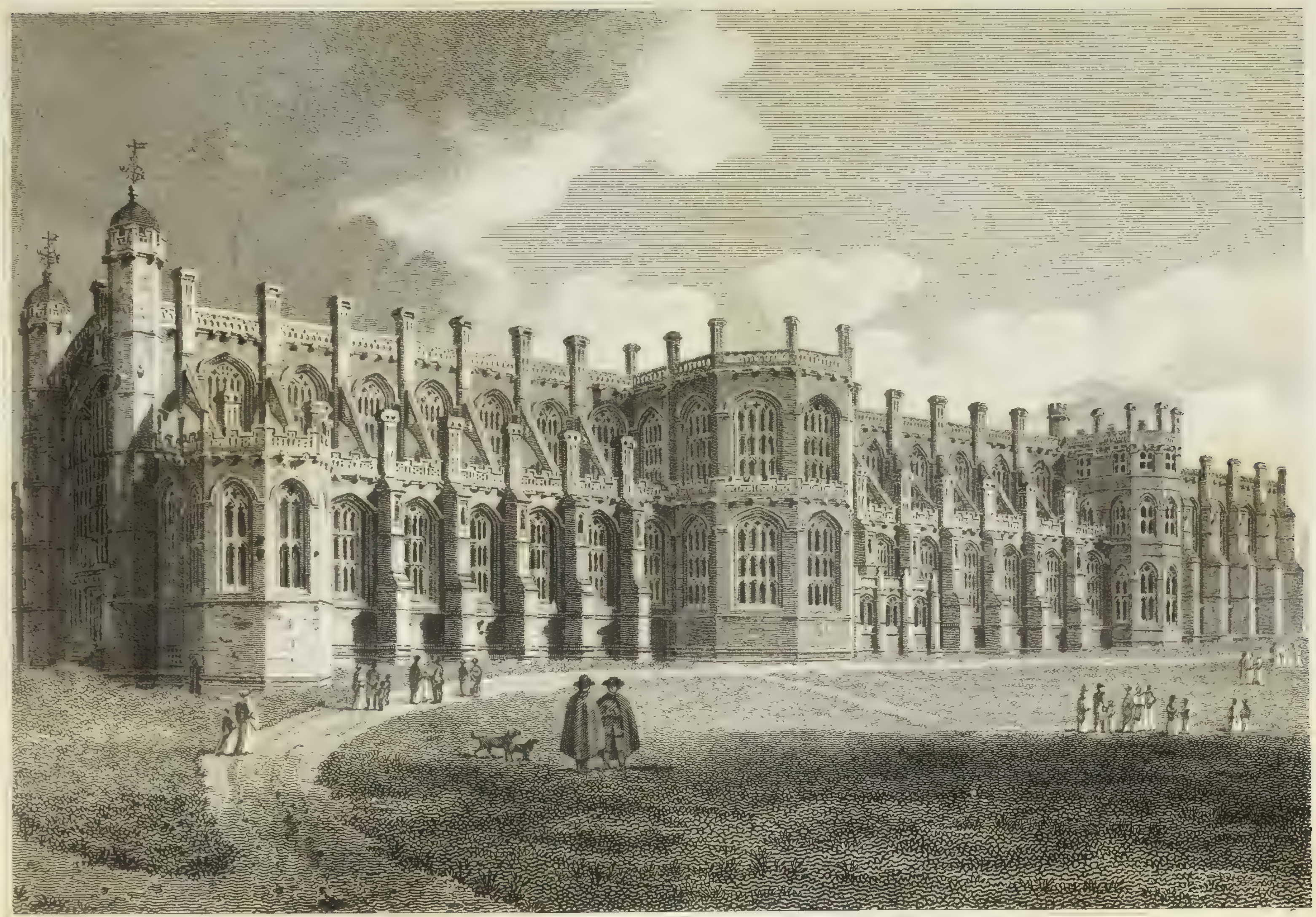
" A warrior, as well as a politician, he attended the Earl of Richmond in the decisive battle of Bosworth Field, and he was in the battle at Blackheath, when the Cornish insurgents were routed.

" Such were his abilities and such was the King's opinion of him, that he was taken into his most intimate councils, and enjoyed an uninterrupted favour for seventeen years, to the time of his death. The character given of him by historians is, that he was the very father of his country, a sage and grave person, a fervent lover of justice, and one who would admonish the King, if he did any thing contrary to right.* It is no small mark of the judgment and abilities of the monarch, that he continued to employ one who ventured such bold truths.

" In your account of the chapel at Westminster, you have given a most partial character of a king, who surely deserved better at *your* hands, when you was describing so splendid a monument of his taste and liberality:—who gave many other proofs of the same; who put an end to those intestine feuds which had so long deluged the country with blood; who put an end to the war of ages between England and Scotland; who crushed every insurrection, sometimes even without any bloodshed; who kept his kingdom in peace with foreign powers, by whom he lived respected; who lent money without interest to encourage trade, and who passed many most salutary laws.

" I could enlarge much on this subject, beyond what your limits will allow; but so much I trust you will think it just to admit, after having detailed every thing that ever was said against such a king, without throwing one ray of light on his character."

* " Mr. Churton, in his Life of Bishop Smyth, founder of Brazen-nose College, Oxford, has said much of the character of Sir Reginald."



Engraved by J. Storer [illegible] Drawing by F. Nash [illegible] Beauties of Great Britain

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Windsor

South West View

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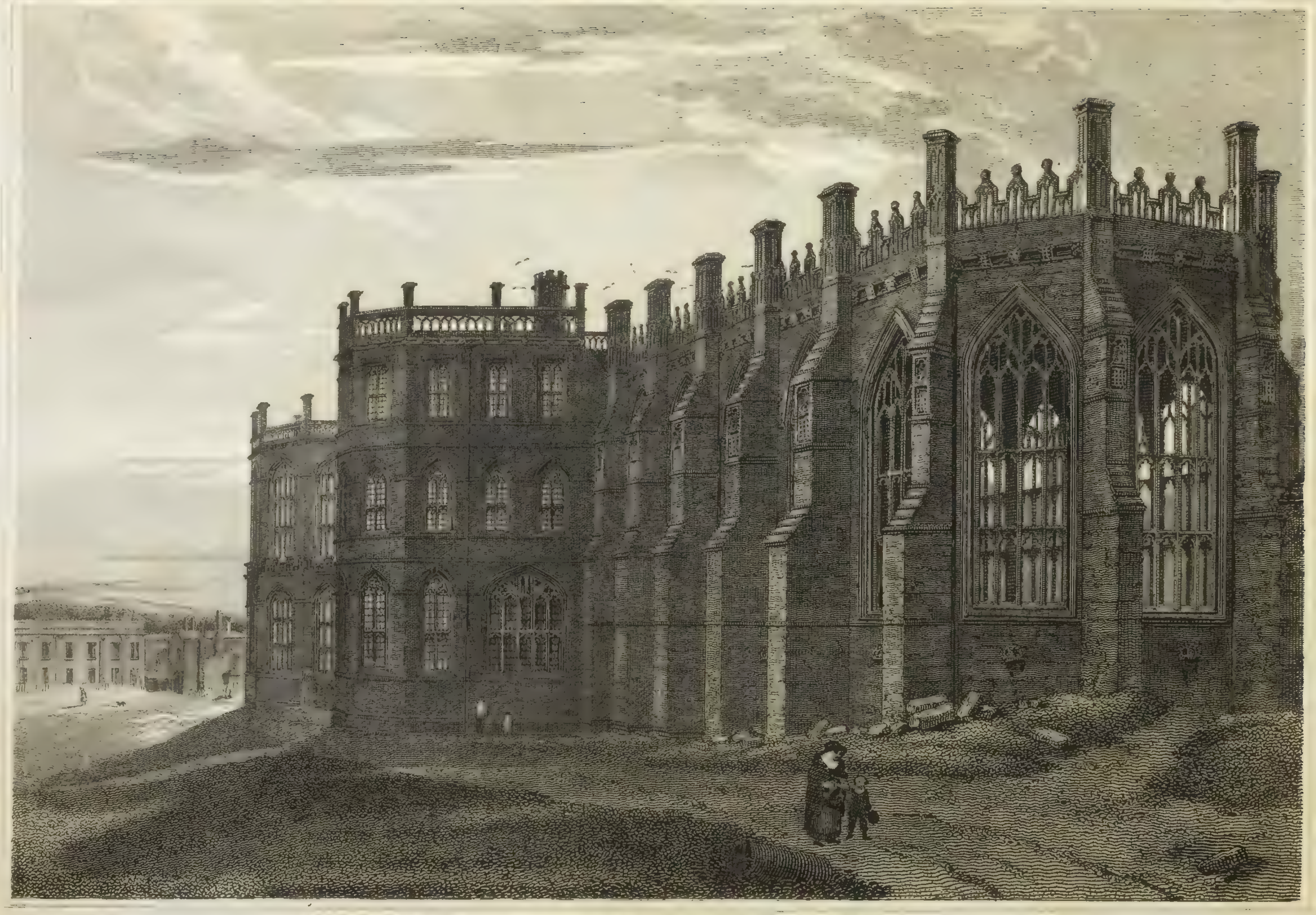

Engraved by J Burnett, from a Drawing by F Mackenzie, for the Architectural Antiquities of Great Britain

PLATE V.

ST GEORGE'S CHAPEL,

Windsor

S.E. View, Sun Set effect

London, Published July 1 1810 by Longman, Hurst Rees & Orme, Paternoster Row, J Taylor, High Holborn & J Britton.

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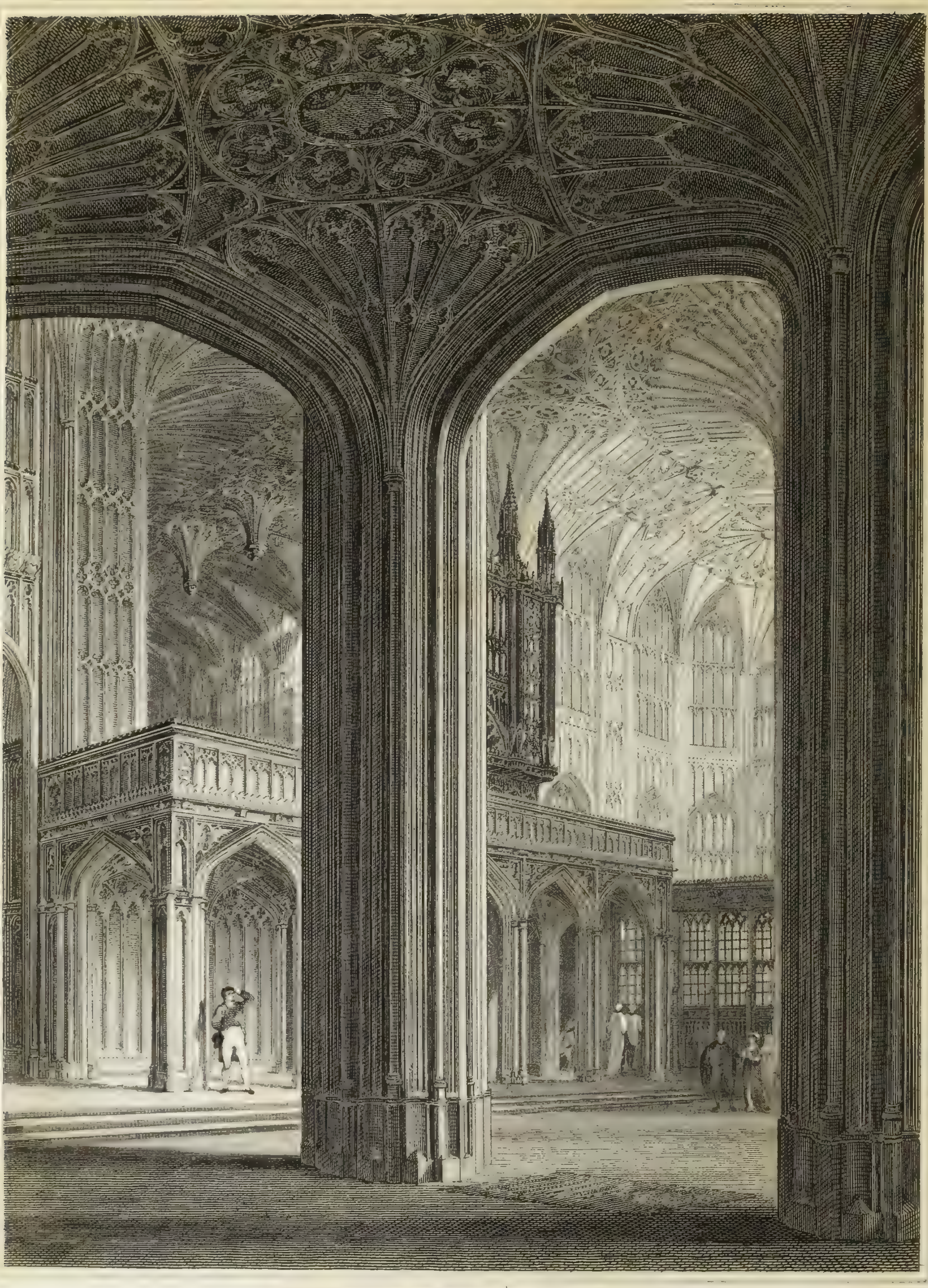

Engraved by J. Burnett from a Drawing by F. Mackenzie for the Architectural Antiquities of Great Britain.

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Windsor.

[illegible]

[illegible] by J. Britton.

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and he gave forty marks a year to the Dean and Canons to distribute thirteen pence every day, to thirteen poor men or women, at the door of the said chapel.

" He died the next day, and in the November following, his will was proved in the Prerogative Court of Canterbury.

" No tomb was erected, but his body probably lies under the stone which is placed over Dr. Waterland; for Mr. Pote, in his Account of Windsor, tells us, that on opening the vault for that gentleman, who died in 1740, a leaden coffin, of ancient form, was found, which, by other appearances, was judged to be that of Sir Reginald, and was, by order of the Dean, immediately arched over with great decency.

" From the expressions in the Will as to finishing this church, it may fairly be inferred, not only that great works had been there carried on at his expense, but that he had a share, at least, in the designing them. After seeing what he did here, it may not, perhaps, be too much to conjecture that he had also a share in the design of Henry the Seventh's Chapel at Westminster, where he assisted in laying the first stone."

Thus Mr. Bray has pointed out a few facts respecting Sir Reginald's performances at this chapel; but it is surprizing that more particulars of that truly eminent man, and of the public buildings he is said to have designed, &c. have not been satisfactorily developed.*

It is stated that the *roof*, or groined ceiling, of the *Choir*, was not begun till the twenty-first year of Henry the Seventh's reign; when *John Hylmer* and *William Vertue*, freemasons, agreed by indenture, dated June 5, A. D. 1507,—after Sir Reginald Bray's death,—to construct that part of the vaulting for the sum of £700. and to complete it by Christmas, 1508.

In the time of Henry the Eighth, between the years 1516 and 1521, it is related, by Ashmole, and Pote, that a *rood-loft*, and a *lanthorn* were erected: but where these were placed, or at what time they were destroyed, is not specified by either of these authors. That the original architect intended to have a tower, or lanthorn, over the present organ-screen is very probable, or why did he construct the four piers, at the intersection of the nave with the transept, so much larger, and stronger than those of the nave and choir. At a chapter held here, May 10, in the tenth year of the reign of Henry VIII. that King and several Knights of the Garter being present, it was decreed "that the pulpit where is the picture of our Saviour upon the cross, and the glass lanthorn at the top, in the King's chapel, should be taken care to be duly finished, and that the whole society should, for the doing thereof with greater expedition and ease, join their helping hands. The sums also then imposed were, that the Duke of Suffolk should pay £40, the Earl of Arundel as much, the Earl of Surrey £30, Lord Burgavenny £20, and that Lord Dudley, Lord Leware, Lord Mountegle, Lord Darcy, Sir Henry Marney, should, each of them, pay £20; the noble Earl of Shrewsbury, who had before contributed his share towards *the building of this chapel*, did, over and above £10 which he asserted he had before given for this purpose, voluntarily promise that he would add £30 more towards this structure."* It is further recorded that the sum thus collected from "those illustrious knights," amounted to £260. At the same time, and place, the King promised, that his body should be interred in this chapel.† From this entry it appears that the building was not completed in the year 1519, as a subscription was then made for prosecuting the works. The fitting up, and decorations of the *stalls*, &c. in the choir, were chiefly accomplished during Henry the Eighth's reign; and it is conjectured that the whole masonry of the edifice, with the roof, side chapels, and interior embellishments were left either wholly or nearly finished at the time of that monarch's decease. Several alterations and delapidations have subsequently taken place: and hence, though the architecture apparently displays its original forms, style, and dressings, yet much of it is modern. Great reparations, and restoration have been made during the reign of George the Third, who evinced his good sense and good taste in particularly commanding the architect to imitate, in all the new work, the ancient and proper models to be found in the original parts of the building.*

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* A discriminating and critical memoir of Sir Reginald Bray is a desideratum in the political and civil history of England. Mr. Bray has furnished a few materials for such a work in the Biographia Britannica: article BRAY.

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* Anstie's Register of the Garter, vol. II. p. 281.

† By his Will, dated Dec. 30, 1546, he directs "his body to be buried and enterred in the quere of the College of Windesur, midway between the *statte* and the *high auttare*," and, further directs, that "an honorable tombe be sette up; which is well onward, and almoost made, therefor alreadye, with a fayre grate about it." This was to be provided with a "convenient aultar, apparailled with all thinges requisite." The tombs and altars of Henry VI. and Edward IV. to be made more "princely, in the same place where they *now be*, at our charge." This Will is published in Pote's History of Windsor, p. 55, &c.

Connected with the chapel are some buildings entitled to notice. At the east end is an edifice, called *"The Tomb-House;"* which was begun by King Henry VII. and continued by Cardinal Wolsey. The latter intended to make it a mausoleum for his own remains, and commenced a sumptuous monument, in his life time, which was never finished. After his disgrace and retirement to York, he petitioned Cromwell for "his image and such part of the tomb as it shall please the King that I shall have, to the intent, that now being at my church at York, I may order and dispose the same for my burial."† Lord Bacon says, that this monument was begun in 1524, by one *Benedetto*, a statuary of Florence, and continued till 1529, and that the artist was paid 4250 ducats for the part then completed. This tomb was intended to surpass that of Henry the Seventh's. *Antonio Cavallery* charged for gilding only half of it, £380 13*s*. King Charles I.

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* For this fact, I am indebted to the present worthy Bishop of Salisbury, who was one of the Canons of Windsor at the time these plans were effected. His Lordship also states that the King contributed, from his own private purse, more than £15,000 towards defraying the expenses; that the Knights of the Garter paid their quota; and that the Dean and Chapter advanced £5,000 more. The chapel was shut up, on this occasion, nearly three years, and was re-opened Oct. 17, 1790. The alterations and additions then made, under the direction of Mr. Emlyn, were the following. *A new Altar*, which consists of a wooden screen, elaborately carved, and adorned with the arms of Edward the Third, Edward the Black Prince, and all the first Knights of the Garter, arranged in two circular compartments. The arms of his present Majesty, the Prince of Wales, and those Knights of the Garter who contributed towards the expense of the great eastern window, were painted in glass by Eginton of Birmingham, and are placed in the N. and S. windows of the choir. In the centre is a very fine picture by West, of the 'Last Supper.' *A new Organ*, built by Mr. Green, cost £1,000. It is enclosed in a case, which, in its general design and detail, corresponds and harmonizes with the elaborate stalls of the choir. It is placed on a grand *Screen*, executed in Coade's artificial stone, from a design by Mr. Emlyn, (see Plate VI.) The *Stalls*, particularly those for the monarch and the prince, were repaired, parts newly made, and other parts greatly ornamented. They are adorned with a profusion of small ornaments, carved in oak, and varnished. The great eastern window, and those at the east and west ends of the south aile, also that at the west end of the north aile, have been filled with painted glass, executed by Jarvis and his pupil Forest, from designs by Mr. West. The whole of the interior was newly paved, the roof and sides cleaned and repaired, and the different monuments, paintings, gildings, &c. restored to their pristine characters.

† Fiddes's Life of Wolsey, p. 257.

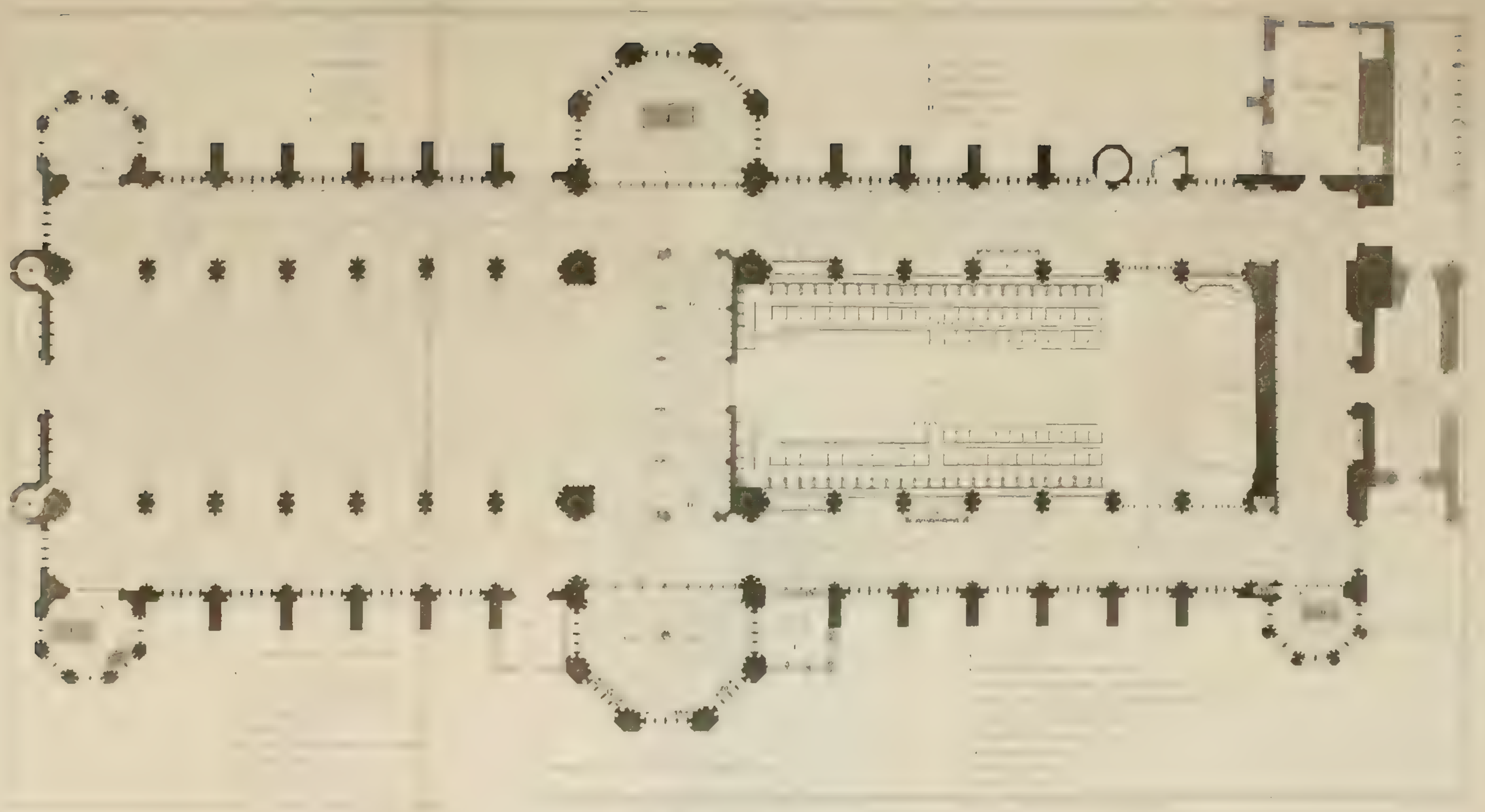
proposed, at one time, to finish this building, and appropriate it to a royal vault, for himself and family. The rebels, however, defaced it, and demolished the tomb in 1646. King James II. afterwards fitted up the interior for monastic service, and had the ceiling painted by Verrio. It was again neglected for a long period of time: but is now, once more, placed under the control of the mason, carpenter, and glazier: and it is conjectured that it will be employed as a cemetery for the Royal Family. On the north side of this building is a complete *Cloister:* at the eastern end of which are the buildings occupied by the Dean. Some of the walls are ancient. At the N. W. angle of the cloister is a covered passage, the ceiling of which is ornamented with tracery. Between this and the chapel is the Chapter-house, and some rooms, containing records, &c. Near the north transept of the chapel, is an entrance door-way and embattled wall, belonging to a building called the *New-commons,* which was erected in the time of Henry VIII. Over the door is the following inscription, in old letters, but partly obliterated—

"Edes pro Sacellanorum el choristarum conviviis extructe,
A. D. 1579."

## DESCRIPTION OF THE CHAPEL, WITH REFERENCES TO THE ACCOMPANYING PRINTS.

### INTERIOR OF THE BUILDING.

PLATE I.—GROUND PLAN.—This print displays the general horizontal form of the whole building; in its exterior walls, buttresses, projections, and lower tier of windows; also the interior arrangement, and relative proportions of the nave, ailes, staircases, piers, screens, groinings of the roofs, stalls of the choir, chantries, places of the monuments, &c. The building stands on sloping ground, with a gradual declivity from east to west: in consequence of which the floor, or paving of the chapel, at the east end, is beneath the natural surface of the earth, whilst at the western front it is several feet above the ground. It presents an uniform arrangement of parts, in the plan, and elevations of the ends and sides, excepting in the following particulars. At the N. E. angle is a modern *Chapter-House,* varying from the Lincoln chapel (F.) at the corresponding angle; and near it is a stair-case-turret, and a recess cut in one of the buttresses. At the southern transept is also a *modern porch,* of a discordant character. The



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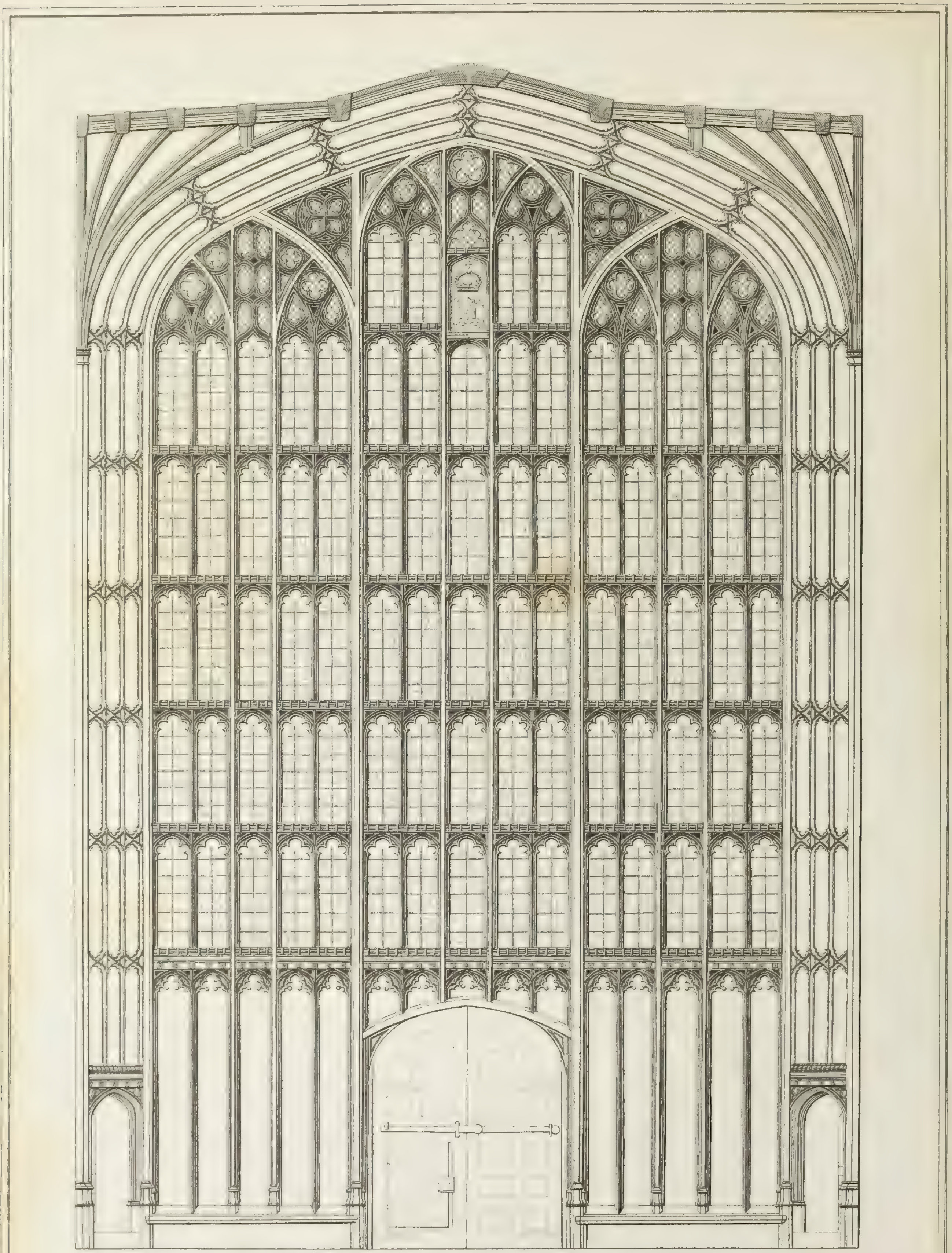

PL. X

Engraved by J. Sharp from a Drawing by F. Mackenzie for the Architectural Antiquities of Great Britain

St. GEORGE'S CHAPEL,
Windsor

Geometrical Elevation of the Western Window &c Interior

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Tavistock Place.

interior consists of a nave, choir, and two ailes extending the whole length of the chapel and continuing behind the altars: two small oratories at the west end (A. B.); two of larger dimensions, (C. I) forming a transept near the centre; another small oratory (H.) joined to the southern transept; and a sixth oratory (F.) diverging from the S. E. angle of the chapel. Each and all of these lateral buildings appear to have been either wholly or principally erected by different persons, Knights of the Garter, or officers connected with the establishment; and some of them were apparently built subsequent to the original chapel. Indeed it is very probable that the first design was *without transepts,* or projecting buildings, at the west and east ends.

PLATE II. displays *two arches* and the upper *divisions* of the south side of the *nave,* nearest to the transept. Each side of the nave consists of seven similar compartments; with corresponding piers, panelling over the arches, windows, and panelling in the ailes, upper tier of windows, also groining springing from the clustered columns. A fascia, or frieze of half angels, extends all round the interior of the building, beneath the upper windows. An elegant ornament of lozenged shape leaves, &c. a genuine mark of the Tudor-style of architecture, is shewn above these heads, the bodies of which are displayed as covered with feathers. Each transom or horizontal mullion of the windows has an embattled moulding. The two western arches of the nave, between that and the ailes, are rather wider than the others.

PLATE X.—*Elevation of the west Window.* This spacious and magnificent window, like those in Henry the Seventh's Chapel, and King's College Chapel, fills up the whole width of the nave, and like the former is divided into three large compartments, each of which is again subdivided by smaller mullions into five lights. Horizontally it consists of six tiers of lights, each with a cinquefoil head, and filled with ancient stained glass. Every transom mullion has, internally and externally, an embattled moulding. It will be seen, by reference to former plates in this work, that the west window of Henry the Seventh's Chapel contains only three transoms, and that of King's Chapel, only one. The latter is divided into nine lights by vertical mullions. The stained glass, which fills this window, was collected from various other windows in the chapel, and inserted here, in the year 1774, at the expense of nearly £600. The figures represent

present various saints, bishops, and monarchs; among which, it is said, there are portraits of Edward the Confessor, Edward IV. Henry VIII. &c.*

**Plate XI.** The *groining* of the roof, in the vaultings of the nave, choir, ailes, and transepts, is justly an object of admiration, and is distinguished by its elegant forms and numerous ramifications. The compartment, over the organ screen (Pl. XI.) is the most elaborate; and consists of a circular groin in the centre, inclosing ten panels within as many radiated mouldings. In the middle, is the arms of Henry VIII. with the date of 1528; several other armorial insignia are painted within circular, and diamond shaped mouldings. **Plate VIII.** represents other compartments of the groined roof, where the patterns of the tracery vary from that just described. No. 1. is a compartment, or severy of the roof of the nave, immediately west of that over the organ. The bosses are charged with the badge of Sir Reginald Bray, also the initials of his name; on others are the rose, portcullis, hart, &c. No. 2. shews the *groining of the Urswick Chapel*, and No. 3. that of one division of the north aile. The groining of the two transept chapels is different to any other in the building, as may be perceived on refering to the ground-plan. In this the groining of the choir is not laid down. It has pendants in the centre of every severy, as shewn in Pl. VI.

**Plate XIII.** *View of the north aile*, looking west. In this the groining is shewn perspectively. On the left-hand side of the print, close to the foreground, is a modern screen at the back of the tomb for Edward IV. The original monument of iron, or steel, is placed within this screen, contiguous to the altar. Over the roof of this aile, near the east end, is a detached and enclosed gallery,

entered from the chapter-room, and called "*The Queen's Closet,*" which is appropriated to the Royal Family, when they visit this chapel. In the pavement of this aile, as well as in that of the south side, are several monumental slabs, some of which were removed from their original places, and placed here, when the chapel was newly paved.

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* This grand and elegant window, so splendid a specimen of the architecture of the age when it was designed, was doomed to destruction, during the late alterations in the chapel: and its ancient glass, mullions, &c. were to be supplanted by new modern glass, painted by Forest, from a design by West. It is hoped this plan will be abolished: for though every real admirer of historical painting must prefer a design of Mr. West's to any thing ever yet seen on glass; yet we must all wish to see such delineations preserved as pictures, and not cut to pieces, and subdivided by lead, stone, and iron for windows. Painted glass is, in its office and quality, a secondary, or subordinate object to architecture. Hence the subjects for it should only be single objects, or groups of small figures, to be comprised between the mullions. Whenever the latter are sacrificed to the former, taste is offended, and propriety violated. However we may admire Mr. West's designs in the great east window of the choir, and in those of the ailes, we should be more gratified were the same executed on canvass, by his own hand, and the windows occupied with their original mullions, &c.

Plate IX. Shews a *niche* with its elegant arched head, and the panelling and dressings above it, &c. In this niche is a small apperture, shaped like a pointed arched window, and filled with mullions and tracery. Beneath the arch is a tomb, having three shields of arms enclosed in quaterfoil tracery. This is generally said to be the tomb of Bishop Beauchamp, but such opinion has already been refuted. In the centre of one of the compartments of the ceiling, at the east end of this aile, are two small figures, in basso-relievo, said to represent *Edward IV.* and *Bishop Beauchamp.* Opposite this niche is another of nearly corresponding shape and ornament: in which was formerly placed a missal or breviary, by the above bishop, who promised "xl. days of pardun" to such persons as prayed for him, and at the same time derived ease and comfort from the said book.

Plate VI. *A view from the north aile, to the south transept,* &c. in which the organ, the screen, the roof of the choir, the roof and side of the south transept, and a stone screen which separates that from the aile are represented. The north transept is also separated from the nave, by a similar screen.

Chantries and Monuments. In noticing these subjects, it is my intention to be very brief; as to describe each, and to particularise all the tombs, arms, and inscriptions, with even concise accounts of the eminent personages here interred, would extend this essay to a volume. Such a dissertation might gratify some readers, but it would offend others. Each of the chantries was originally founded by a private person, and intended to contain his own, or a family tomb. Each was also endowed with a certain revenue arising from lands, &c. to support one or more priests to officiate at the altars, and by prayers, and ave-marias propitiate the Deity in behalf of the souls of the founders. I proceed to notice the objects in the same order as they are already arranged on the plate of the ground plan.

A. Beaufort Chapel, or Chantry. In this is an altar-tomb, with statues of the founder, *Charles Somerset, Earl of Worcester,* who died in 1526, and his lady. Another more gorgeous monument, of white marble, with four Corinthian columns, and other architectural forms, also an effigy of the Duke, is raised to the memory of *Henry Somerset, Duke of Beaufort,* who died Jan. 21, 1699. In this place also repose the remains of *Henry Somerset,* the loyal Marquis of Worcester, who died in 1646. The Beaufort Chapel was greatly dilapidated during the civil wars, and plundered of a brass screen, &c. but the first, and the late Dukes of Beaufort, have repaired and restored the injured parts.

B. URSWICK CHAPEL, so called from Dr. Christopher Urswick, Dean of Windsor, who appears to have contributed towards the completion of the chapel. Resigning this deanery, he retired to his vicarage of Hackney, where he died in 1521, and was there buried. On a stone screen to this chapel are Henry the Seventh's arms, and an inscription.

C. RUTLAND CHAPEL, or the north transept, was founded, and probably erected at the expense of Sir Thomas St. Ledger, or Sentlynger, for the interment of his wife, *Anne, Duchess of Exeter,* sister of King Edward IV. who died A. D. 1475. Attached to the north wall of this chapel is a brass plate, charged with engraved figures of the founder in armour, and his lady in robes. In the centre is an altar-tomb for *George Maners, Lord Roos,* (ancestor of the Duke of Rutland,) and Anne, his wife, daughter of Sir Thomas St Ledger, and the Duchess of Exeter. He died Oct. 23, 1513, and she the 22d of April, 1526. Their effigies, in alabaster, are placed on the tomb, around which are several figures in niches. Attached to the wall is another brass plate, with enamelling, and engraving on it, to the memory of *Dr. Robert Honeywood,* Canon of Windsor, who died in 1522. Other memorials record the names, &c. of *Baptist May,* privy purse to Charles II. who died in 1696:—*Theodore Aylward,* late Gresham professor of music, who died in 1801.

E. HASTINGS CHANTRY corresponds in design, and shape, with the Oxenbridge Chantry: and like that occupies the whole width between two piers of the choir, though it does not rise to the top of the arch. It consists of an open screen, with a door-way to the aile, and a flat wall to the choir. Its sides are ornamented with niches, and it has a groined roof. This chantry was built by *Elizabeth*, the wife of *William, Lord Hastings,* who was chamberlain to Edward IV. and Master of the Mint, and who was put to death by Richard III.

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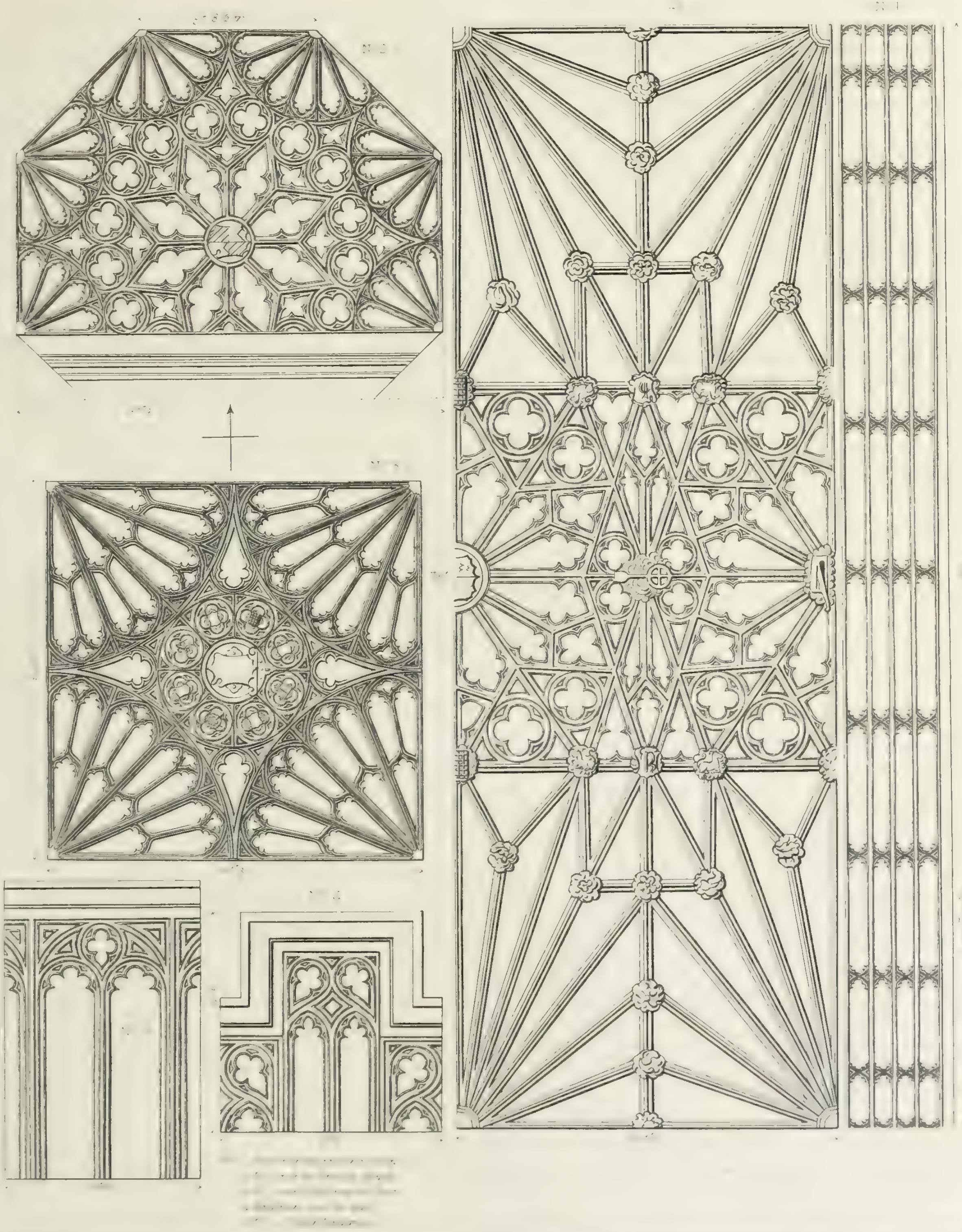
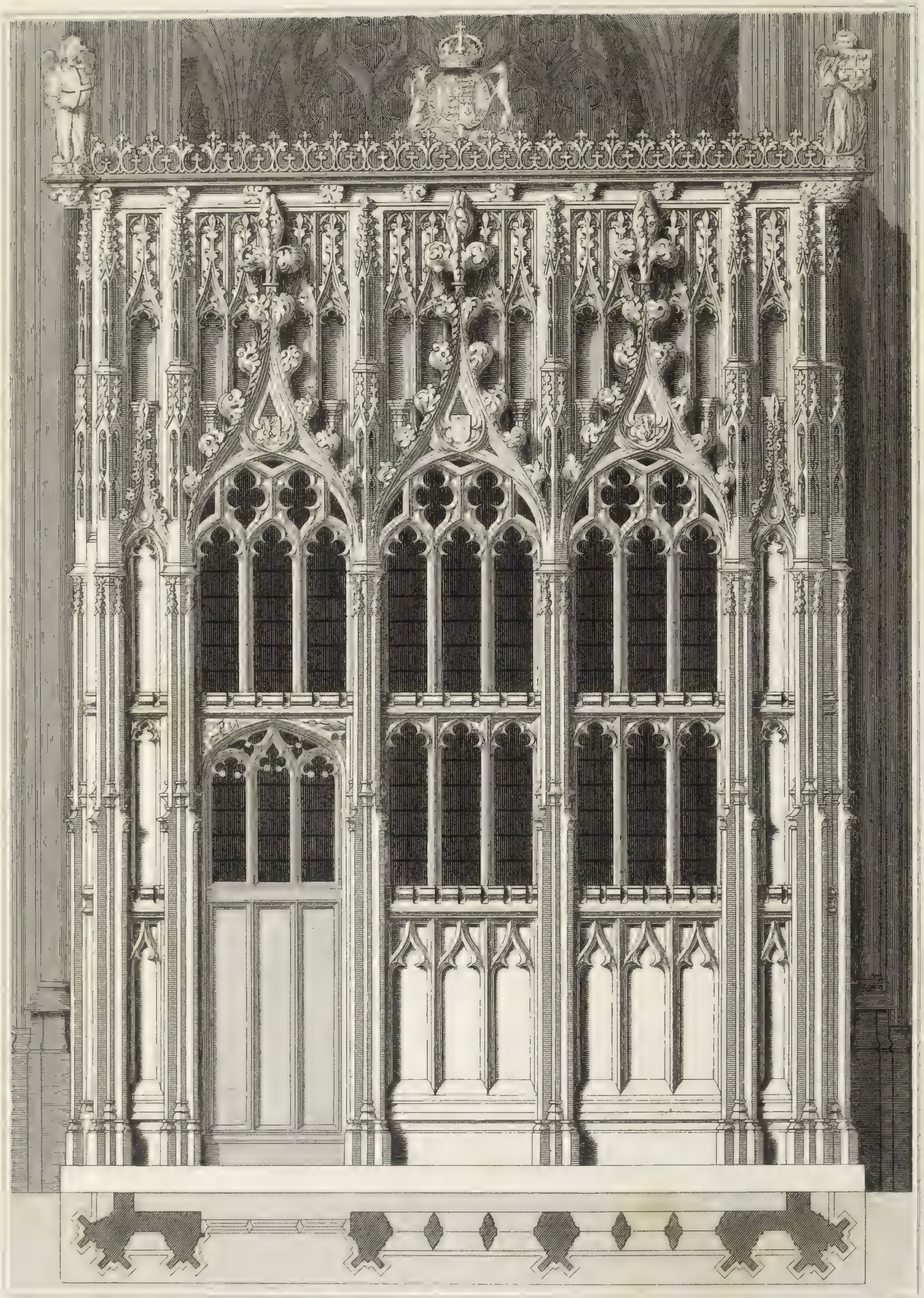


## ST GEORGE'S CHAPEL,

*Specimens of Groining &c.*



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Pl. XIII

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# S^T GEORGE'S CHAPEL.

Windsor

*Elevation of Oxenbridge Chantry*

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It is dedicated to St. Stephen; four incidents of whose life, are delineated in an old painting divided into four compartments at the back. In one, the saint is represented preaching to a small group of people:—in another he is shewn before Herod:—a third displays him stoned by the Jews:—and in the fourth, he is shewn extended on the ground. Beneath each compartment is an inscription.*

F. The Lincoln Chantry, or Chapel, contains a large altar-tomb for *Edward, Earl of Lincoln,* who was Lord High Admiral of England during the term of thirty years, and died in 1584. His lady erected the monument, and was afterwards interred beneath it. Effigies of both are placed, recumbent, on the tomb; and other statues of their children are seen in kneeling attitudes, at the sides. *Sir Henry Clinton,* Bart. a descendant of the above named Earl, an eminent military officer, was buried here in 1795.†

G. Oxenbridge Chantry. An elevation of the south front of this elegant monumental chapel is shewn in Plate XIII. It was erected by *John Oxenbridge,* a canon and benefactor to St. George's Chapel, in 1522, and dedicated to St. John the Baptist. In three compartments, at the back, are represented three incidents in the life of that saint. This painting, as well as that in St. Stephen's Chapel, are curious specimens of art. The Oxenbridge Chantry is adorned, internally as well as externally, with various architectural ornaments: and in the spandrils of the door, are representations of an Ox, the letter N. and a Bridge: thus designating the name of the founder.

H. Oliver King's Chantry, or the *Aldworth Chapel.* This extraneous little building is a blemish to the south side of the chapel: being a bad specimen of architectural design, and an infringement on the uniformity of the chief edifice.

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* In Gough's Sepulchral Monuments, vol. II. p. 284. is a print representing an elevation of the screen of this monument; but it is not very correct in detail: also another engraving shewing the composition of the paintings at the back.

† The burial and other fees paid on that occasion, are thus stated in "the Windsor Guide." The ground in the chapel, £50—the locum-tenens, £5. 6*s*. 8*d*.—the precentor, £2. 13*s*.4*d*.—five canons, £2 each, £10—the Dean's curate, 13*s*. 4*d*.—seven minor canons, 10*s*. each, £3. 10*s*.—subchanter, 13*s*. 4*d*.—organist, £1—master of the choristers, 13*s*. 4*d*.—twelve poor knights, 10*s*. each, £6—ten clerks, 10*s*. each, £5—ten choristers, £1. 12*s*.—verger, £1—two sextons, £1—bellringers, 13*s*. 4*d*.—porter, 10*s*.—organ blower, 5*s*.—making a total of £90.10*s*. 4*d*.: exclusive of the charge for digging the grave, making a vault, mending the pavement, &c."

fice. It is said to have been built by *Dr. Oliver King*, Bishop of Bath and Wells, who, according to Pote, and some other writers, was interred in it; but the Bishop directed in his will, dated Oct. 24, 1503, his corpse to be placed in the body of the *new* church at Bath.* Bishop King was Registrar of the Order of the Garter, and Principal Secretary to Henry VI. to Prince Edward his Son, to Edward IV. and to Henry VII. full length portraits of whom are painted on a wooden screen opposite the chapel. They are represented as standing on pedestals, attached to which are the respective armorial bearings of each prince.† This chapel has been appropriated to some of the *Aldworth* family, paternal ancestors of Lord Braybrooke. In it are tablets to the memory of *Bruno Ryves*, author of "Mercurius Rusticus," who died in 1677; and to the learned critic *Francis Junius*, who died in 1678, aged 90 years.

I. THE SOUTH TRANSEPT, or BRAY CHAPEL, has been already adverted to by Mr. Bray, who says it was built by Sir Reginald; yet in his Will, as quoted by Pote, p. 375, the Knight specifies a spot "at the *west end* of the south aile," as the place for interment. In the centre of the south transept, is a modern *font*: it contains also several monuments and tablets. One of these, represented in PLATE XII. commemorates WILLIAM FITZWILLIAM, who died Oct. 13, 1659. This tomb corresponds in design, and material, with that of Chaucer's in Westminster Abbey Church, which Gough says was "the work of Mr. Nicholas Brigham of Caversham, in Oxfordshire," and erected by him in 1556.‡ The design and mode of workmanship shew the decline—the last struggle—of the Tudor style of church architecture, and is therefore worthy of preservation. Other monuments display the names, and some of them the effigies, of Dr. GILES THOMSON, Bishop of Gloucester, Dean of Windsor, &c. who died 1612:—RALPH BRIDEOAKE, Bishop of Chichester, who died 1678:—RICHARD WORTLEY, of Yorkshire, ob. 1603:—Dr. WATERLAND, who died 1740:—and Dr. JOHN DOUGLAS, the late Bishop of Salisbury, who died May 1807. In different parts of St.George's chapel, are other monumental memorials; and beneath its pavement have been interred other royal and eminent personages. The remains of KING HENRY

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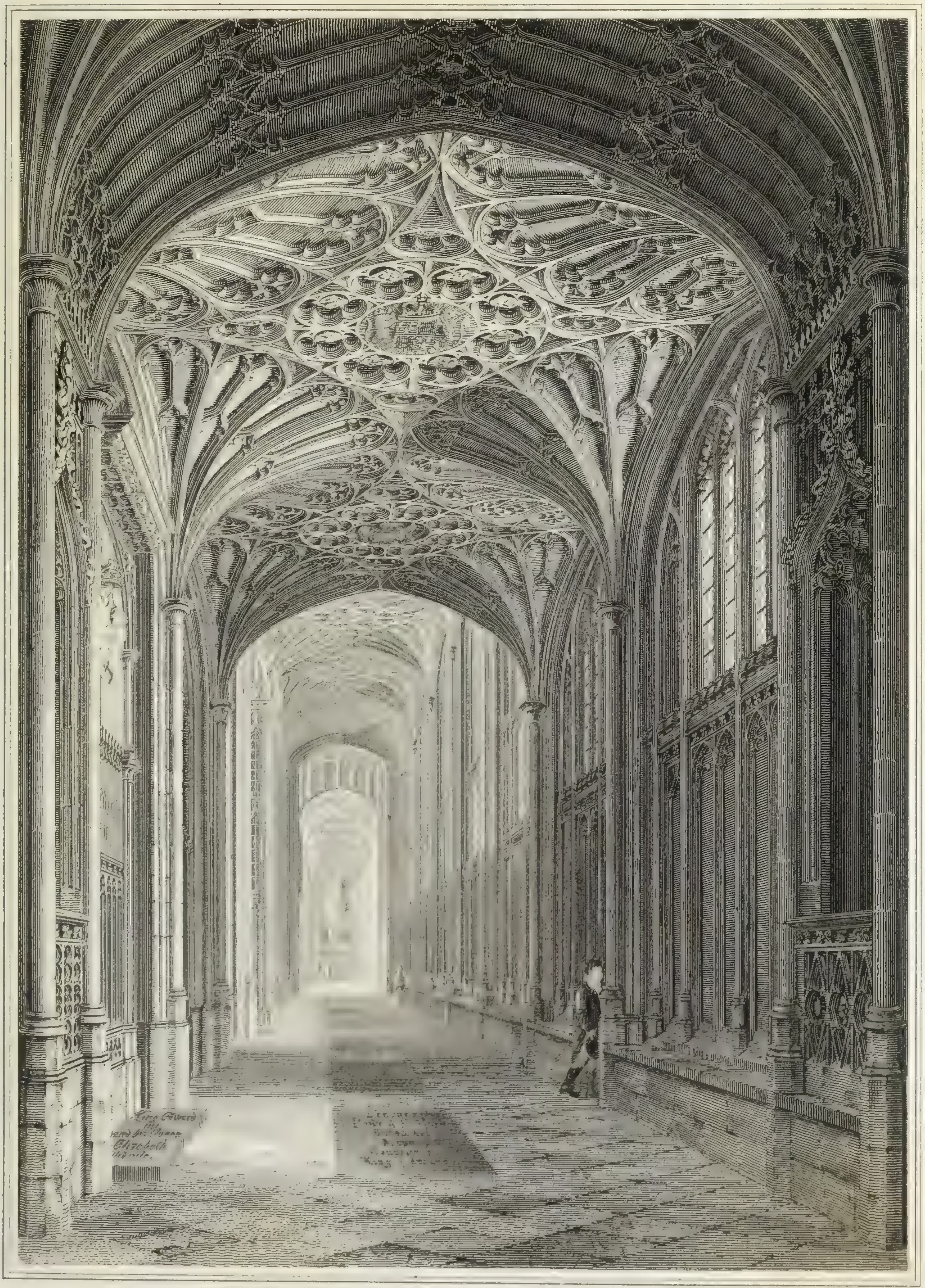
* See Warner's "History of Bath," p. 151.

† A coloured print of these is published in Carter's "Specimens of Ancient Sculpture and Painting," p. 31. Since that drawing was made the figures have been newly painted, and embellished.

‡ Sepul. Monu. vol. II. p. 1.


King Edward
and his Queen
Elizabeth

Engrav'd by Henry Le Keux from a Drawing by F. Mackenzie for the Architectural Antiquities of Great Britain. Pl. 4

ST GEORGE'S CHAPEL,

Windsor

Interior View of the North Aile, looking West.

To the Revd Wm LONG L.L.B. and Canon of Windsor this plate is respectfully inscribed by his obed' Sert J. Britton.

London [illegible]

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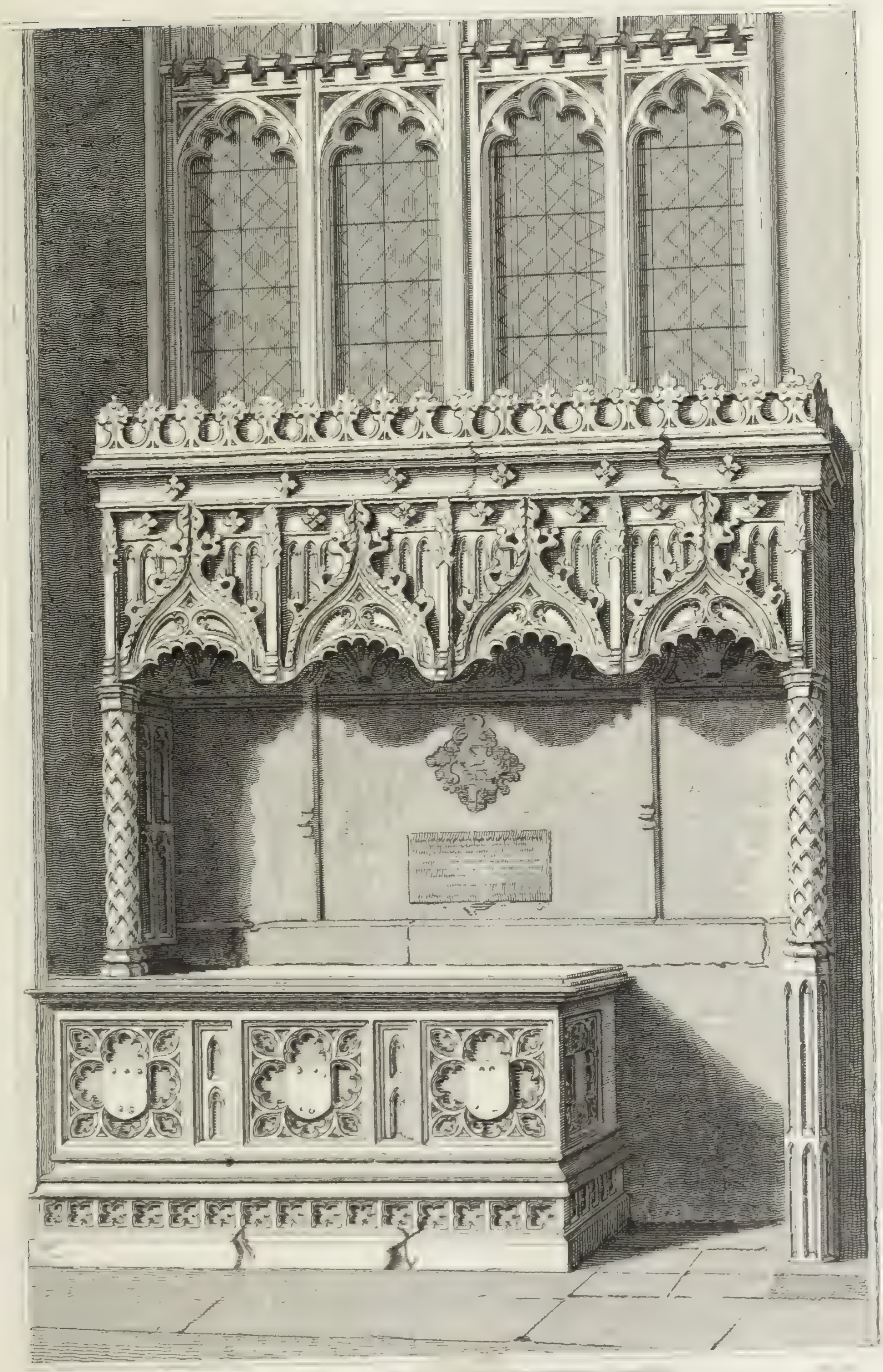

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**Henry VI.** are said to have been deposited in a vault on the south side of the altar, in the reign of Richard III. after having lain some years in Chertsey Abbey.*

**King Edward IV** was interred in a vault north of the altar, where a curious and unique monument, in iron, or steel as some writers call it, was raised to his memory.† Gough says the tomb is "all of copper gilt, said to have been the work of Quintin Matsis, the blacksmith painter of Antwerp." In the same vault it is related by some authors, that the Queen of Edw. IV. her daughter *Mary*, and her son *George*, Duke of Bedford were interred. This, however, is not positively ascertained: and from the discovery of two coffins with the bodies of a female and a child, in the autumn of 1810, in the Wolsey tomb-house, the subject is rendered still more doubtful.

Beneath the pavement of the choir were interred *Henry VIII. Jane Seymour*, his Queen, and **King Charles I.** In the south aile was deposited **Charles Brandon** Duke of Suffolk, minister, and brother-in-law of King Henry VIII. who died 1541. Behind the altar is a mural monument for **Theodore Randue**, Esq. Keeper of Windsor Palace, who bequeathed the sum of £6,400 to various charities, and died in 1724.

Of the **Exterior of the Chapel**, the forms and style of ornament are displayed in **Plates** III. IV. and V. The first represents the WESTERN FRONT, which is nearly uniform in its corresponding parts: consisting of one large compartment in the centre, two smaller, fronting the ailes, and two others belonging to the side chapels. In delineating this front we have shewn the windows of the ailes in their original style of dressings, the mullions of which have been taken out to display the new painted glass. Another liberty is taken in this plate in shewing the distant entrance gate-way, which cannot be seen from the west front of the chapel, the view being obstructed by several small cottages, or sheds, which are attached to the S. W. angle. When the great alterations and improvements were made to this edifice, it is surprising that these disfiguring, ugly, and discordant buildings were not removed. It is hoped that the persons who have the control of such subjects, will take an early opportunity to relieve the chapel of these excrescences; for they not only injure the appearance of that building, but present a mean aspect within the walls of this princely castle.

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* See a long and interesting disquisition on this subject, also a design for the King's tomb, in Gough's Sepul. Monu. vol. II. p. 231.

† Sepul. Monu. vol. II. p. 278. wherein are several particulars, respecting the character, and funeral; also a subsequent discovery of the coffin, &c. of Edw. IV.

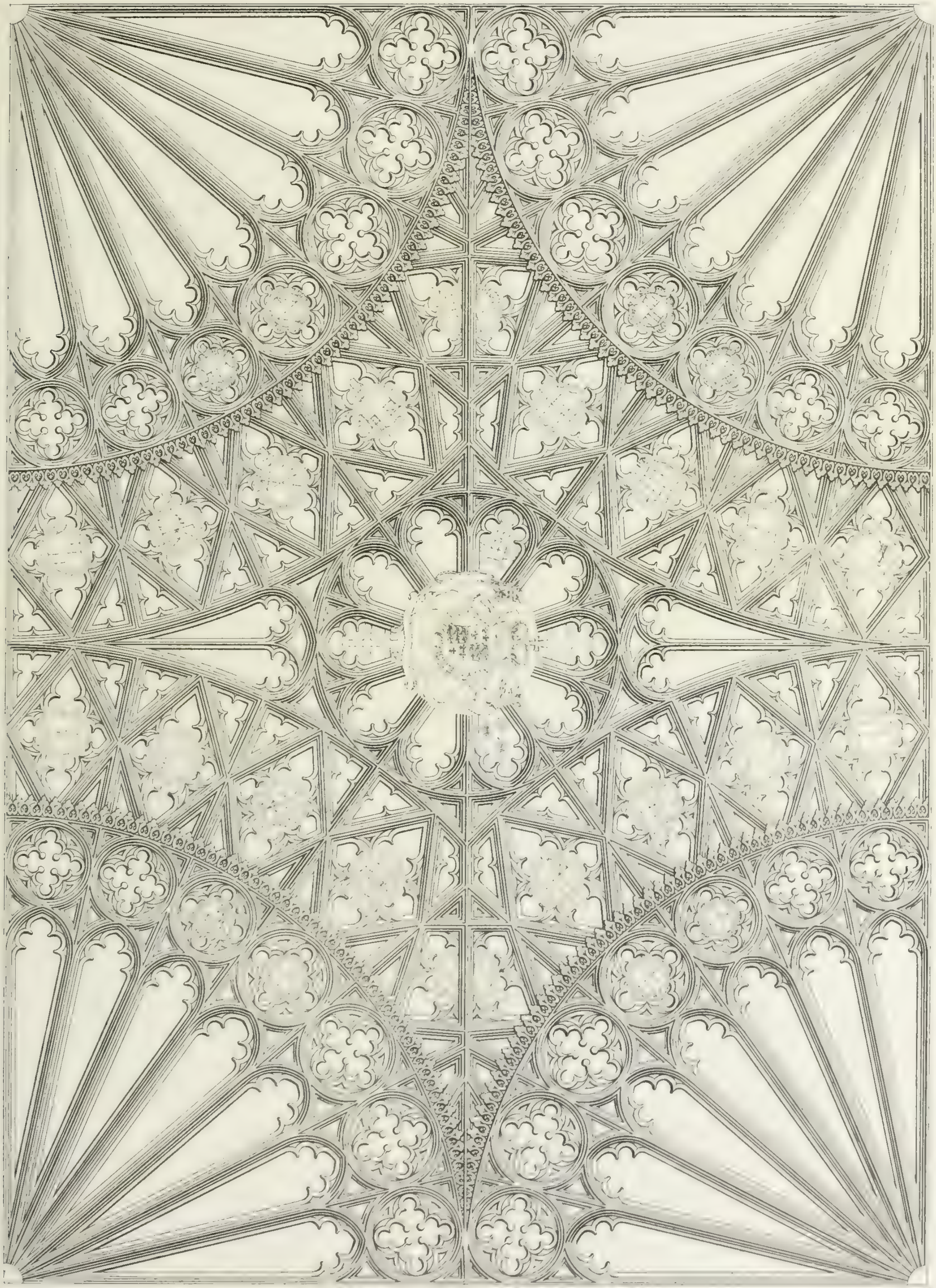
PLATE IV. The SOUTH WEST VIEW displays the principal features of the southern elevation, in its buttresses, pinnacles, windows, parapets, &c. Two parts of the latter are delineated, more at large, in PLATE VIII. figs. 4 and 5. The pinnacles appear unfinished, and rather stunted. In Hollar's view (published in Ashmole's "Institutions," &c.) they are surmounted with armorial supporters, holding flag-staffs; which must have given a diversified and picturesque appearance to the summit. In the annexed view, the modern southern porch, and the buildings attached to the western end, are omitted.

PLATE V. VIEW OF THE TOMB HOUSE, eastern transept, or Lincoln Chapel. Over the latter are two stories of apartments, which are approached by a staircase, in a turret rising at the S. E. angle of the choir. The upper tier of windows are square at the top. This projection, appears, from Hollar's print, to have been formerly detached from the upper part of the chapel, and surmounted by a dome. In referring to this plate, I must beg the reader to be very indulgent in criticising it, for the engraver has unfortunately failed in producing the effect and details of the original drawing. The windows are unglazed.

St. George's Chapel is regularly appropriated to collegiate service, and is also the place of installation of the *Knights of the Garter*. Hence, though it is deprived of all the grand, and pompous monastic processions that formerly appertained to it, and to the ceremonies of which it was intended; and although England is happily relieved from the military and active services of Knights of the Round Table, Garter, &c. yet the latter retain a name and honorary rank in the country, and at public installations display much of the heraldric pomp and grandeur of ancient times. Much more might be said of the monuments, ornaments, persons interred, and architecture of this elegant edifice; but, even then we must coincide with Otway in asserting that St. George's Chapel is

> "Too noble to be *well describ'd*, or *prais'd*."
>
> WINDSOR CASTLE, a Poem.

END OF THE ACCOUNT OF ST. GEORGE'S CHAPEL.



[illegible]

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*Groining over the Organ*

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AN

## ESSAY TOWARDS AN

# HISTORY AND DESCRIPTION OF

# Roslyn-Chapel,*

## SCOTLAND.

It is both curious and interesting to ascertain the precise and comparative state of the Arts, as they have been formerly manifested at the same time in different countries, and even in distant parts of our own nation. Whilst the inhabitants of one kingdom were advanced to the highest pitch of civilization and refinement, those of another, even a neighbouring state, were so much devoted to warfare, or trade, or resigned to slothfulness; that art, literature, and elegance, were wholly neglected by them and almost unknown.—Such is the varied history of nations: and hence we shall find, by this mode of analytical inquiry, many palpable, and almost improbable contrasts, in the contemporaneous annals of Italy and Switzerland, France and Holland, England and Ireland, and indeed even England and Scotland. All these countries however seem to have participated, at the same period, in one branch of art, (ecclesiastical architecture) which appears to have spread over christianised Europe, and to have been generally uniform, and regular in its advancement from plainness, and even unskilful rudeness, to grandeur, beauty and elegance. Wherever monastic establishments were fixed, there architecture was studied, and every new church rose up in strict accordance with the new style, and novel inventions of the age. Buildings of a coeval date generally display an uniformity of design, and ornament. We are thus induced to suppose that a regular system of communication was established among the ecclesiastical community, and that every invention in architecture, as well as all new regulations in monastic economy, either emanated from a centre,—from a governing power,—or was submitted to that power for sanction and authority. The Pope, we know, was the supreme head, and ruler of the one, and it does not appear improbable, in supposing him to have been the law-giver, or licencer of the other. The freemasons, or architects, as well as the provincial abbots, might deem it requisite, perhaps it was imperious, to consult their all-powerful master respecting every novelty, or innovation, which either might wish to see introduced. If this be allowed, we can readily account for the uniformity which characterises the ecclesiastical buildings of every successive century, from the first erection of churches till the period of the reformation. There is scarcely a building in England that militates against this theory; and though the chapel at Roslyn, which we are now about to investigate, is very dissimilar in its architectural features to all the ecclesiastical edifices of the same period, that have come under my notice, yet one solitary instance, among one thousand examples, can scarcely be allowed to counteract, or invalidate a general axiom. This building, I believe, may be pronounced unique, and I am confident it will be found curious, elaborate, and singularly interesting. The chapels of King's-College, St. George, and Henry the Seventh, are all conformable to the styles of the respective ages when they were erected: and these styles display a gradual advancement in lightness and profusion of ornament· but the chapel at Roslyn combines the solidity of the Norman with the minute decoration of the latest species of the Tudor age. It is impossible to designate the architecture of this building by any given, or familiar term: for the variety and eccentricity of parts are not to be defined by any words in common acceptation. I ask some of our obstinate antiquaries, how they would apply either the term Roman, Saxon, Norman, Gothic, Sarasenic, English, or Grecian to this building? and yet two or three of these words have been applied, or rather misapplied by different writers. It has also been called Scottish: but as this adjective has not been admitted into the architectural nomenclature, it is unmeaning and useless. Mr. Gandy,—to whom we are indebted for bringing Roslyn chapel forward in an architectural manner—describes the building as "a combination of Egyptian, Grecian, Roman, and Sarasenic styles:" and further says that the "arch is to be found here in all its possible forms, and principles." The latter peculiarity will be adverted to in a subsequent description of the plates.

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* The name of this place is variously spelt, and differently derived: Roslin, Rosskellyn, Roselyn, &c. Mr. Scott—notes to the Lay of the Last Minstrel—says the etymology is "Rosslinne, the promontory of the linn or waterfall." With deference to this learned poet, I think the derivation admits of, and bears a slight variation from what he gives it. Ross, in the name of places, implies high, precipitous, overhanging. This exactly designates Ross, in Herefordshire. Llyn, Lynn, or Lyn, in British originally implied, a lake, pool, pond, or expanse of water. I believe never meant waterfall; but these etymologies are too frequently mere freaks of fancy: I do not lay much stress on their utility.

Roslyn Castle is seated upon a peninsulated rock, which overhangs the river Esk. Higher up the same rock stands the Chapel. The scenery around is singularly picturesque and fine: and comprises all the sylvan and romantic beauties of hanging woods, beetling rocks, precipices, hills, dales, and mountains. Such scenery cannot fail to engage the attention, and rouse the admiration of the artist; and the castle and chapel, not only fine and curious in themselves, but rendered more so by their union with such natural charms, must afford a rich intellectual treat to the architect and antiquary. They awakened the enthusiasm of Mr. Gandy's genius; and it is highly creditable to this artist, that he did not leave the spot till he had stored his sketch book with all the architectural parts of the chapel, as well as general views of the surrounding scenery.

The history of this edifice will be comprised in a short space; for the era and purpose of its erection have been often recorded, with very little variation, in several different works on Scottish topography. But were we to inquire into the history of its founder, and narrate his titles, genealogy, and personal memoirs; instead of a short essay we should require a volume. Some few particulars of the latter it will be expedient however to blend with the former, as they serve to characterise the customs of a particular age, and particular class of persons.* Though the proud barons of England in the fifteenth century manifested great splendour and

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* The long string of titles—almost enough to weary a Spaniard,—constitutes too prominent a feature in the history of the place and person to be omitted. With this will be annexed some account of his character, &c. as recorded in father Hay's manuscripts. Mr. Pinkerton,—History of Scotland, Vol. 1, p. 214.—however says, though our heralds are liberal in their titles, "that of Holdenbourgh, and other additions are false." They appear to have been either assumptions by the laird, or honorary additions conferred by his dependants, but not recognised by the heraldic writers.

"After the death of prince Henry Saintclair succeeded his sone William Saintclair prince of Orknay, duke of Holdenbourg, earl of Cathnesand Stratherne, lord Saintclair, lord Nithsdale, lord admiral of the Scots seas, lord chief justice of Scotland, lord warden of the three marches betwixt Berwick and Whithorne, barron of Roslin, barron of Pentland and Pentland-Moore in free Forestrie, barron of Couslande, barron of Cardain Saintclaire, barron of Herbertshire, barron of Hertfoord, baron of Grahamshaw, baron of Kirktone, baron of Cavers, baron of Newborough, baron of Roxburgh, &c. knight of the cockle, after the order of France, and knight of the garter after the ordre of England, great chancellour, chamberlain, and livetenant of Scotland. "He flowrished in the time of king James the First of that name, surnamd Stewart. He was a very fair man, of great stature, broad bodied, yellow hair'd, straight, well proportiond, humble, courteous and given to policy, as building of castles, palaces, and churches, the planting and training of forrests, as also the parking and hedging in of trees, which his workes yet witness. He was much esteemed of by the king, and was therfor desired to goe to France, with the lady Margaret the kings and kingly ostentation, yet they were much surpassed in all these haughty ceremonials by the laird of Roslyn.

"Where erst St. Clare held princely sway;
O'er isle and islet, strait and bay."

His landed property was vast, his vassals were numerous, and his will was imperious. In a manuscript Memoir* of the house of Douglass, in Richard Augustine

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kings sister, who was desird in marriage by the kings sone, which he did with great triumph, for he was accompanied with one hundred brave gentlemen, wherof twinty were well cloathd with cloath of gold, and had chains of gold, and black velvet foot-mantles; twinty in red cramosine velvet, with chaines of gold, and black velvet footmantles; twinty in white and black velvet, signifying his arms, which is a *raggd-cross* in a silver field; twinty cloathd with gold and blew coloured velvet, which signified the arms of Orknay, which is a ship of gold with double tressure, and flower de luces goeing round about it in a blew field; and twinty diversly colourd, significing the divers arms he had. Who when he was arrivd in France, he was honourd of all men, and lov'd of the king, who made him a knight of the Cockle, after the ordre of France, and after the nuptiall rites were celebrated, he tooke his leave of the king and court of France, and returnd home to his own country, but they were all sore displeasd at his departure. But when he was returned same home into Scotland, he was welcomd of the king and all his freends and with gladness accepted of them all, and within short time after, he married one honourable lady, dame Margaret Dowglas, countess of Buchan, daughter to Archibald the second of that name. She had serving her 75 gentlewomen, wherof 53 were daughters to noblemen, all cloathd in velvets and silks, with their chains of gold and other pertinents; togither with 200 rideing gentlemen, who accompanied her in all her journeys. She had carried before her when she went to Edinburgh 80 lighted torches. Her lodgeing was at the foot of Blackfrier wynde. So that in a word none matched her in all the countrey, save the queens majesty. After the marriage of these noble persons, prince William made all the bonds of manred his father had, to be renued and signd, paying to every one of his fialls according to their estate; as to lords he gave two hundred pounds, to barrons one hundred. In his house he was royally served in gold and silver vessells, in most princely manner; for the lord Dirltone was his master houshold, the lord Borthwick was his cupbearer, and the lord Fleming his carver, under whom in the time of his absence was the laird of Dumlenrig surnamed Stewart; the laird of Drumuline surnamed Twedie, and the laird of Calde surnamed Sandilands. He had his halls and chambers richly hung with imbroidred hangings."

* This is preserved in the advocate's library at Edinburgh, with several other MS. collections transcribed by the same hand. To Mr. Walter Scott, the popular historical and antiquarian poet, who has successfully entwined history and antiquity within the tendril wreaths of poesy, I am indebted for some copious and useful extracts from those valuable records. In the MSS. are five views of Roslyn castle, on one sheet, also views of the chapel from the W. and S. W. each on one sheet, "neatly drawn with a pen. These are all well executed, and cannot be later than 1700, as the title page of the volume bears that date."—Gough's Topographer, v. ii. p. 681.—"An account of Roslyn chapel" was

Augustine Hay's Collections, is the following account of the first building of Roslyn-chapel, and of other works performed by Wm. Saintclair the magnificent earl of Orkney.

"He builded the church walls of Rosline; having rounds with fair chambers and galleries thereon. He builded also the forework, that looks to the north east. He builded the bridge under the castle, and sundrie office houses. In the south east side thereof overagainst the chapell wall, he made plaine the rock on which the castle is builded for the more strength therof, and he planted a very fair orchard. But his adge creeping on him, made him consider how he had spent his time past, and how to spend that which was to come. Therfor to the end he might not seem altogither unthankfull to God for the benefices receaved from him, it came in his minde to build a house for Gods service of *most curious work*, the which that it might be done with greater glory and splendor, *he caused artificers to be brought from other regions and forraigne kingdomes*, and causd dayly to be abundance of all kinde of workemen present; as masons, carpenters, smiths, borrowmen and quarriers with others; for it is remembered that for the space of 34 years before, he never wanted great numbers of such workmen. The fundation of this rare worke he causd to be laid in the year of our Lord 1446. And to the end the worke might be more rare, *first he causd the draughts to be drawn upon Eastland boords, and made the carpenters to carve them, according to the draughts theron, and then gave them for patterns to the masons*, that they might therby cut the like in stone: and because he thought the masones had not a convenient place to lodge in near the place where he builded this curious colledge (for the towne then stood half a mile from the place where it now stands, to witt at Bilsdone burne,) therfor he made them to build the town of Rosline,

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was extracted from Hay's MSS. and published in 12mo. 1774, "by Philo-Roskelensis." This account was reprinted in the Edinburgh Magazine: again, as a small pamphlet in 1782; and in the Freemason's Magazine for 1795. The latter was "communicated by Mr. James Somerville." The views of Roslyn castle and chapel in Grose's Antiquities of Scotland, and in Pennant's Tour, are very slight and trivial. The marchioness of Stafford took some sketches of the Chapel in 1805. These her ladyship afterwards etched, and had them printed in 1807, with etchings of several other scenes in Scotland, and appropriate descriptions: they constitute a small volume, which her ladyship has given to several of her friends. The example is truly honourable to the good taste and liberal character of the accomplished amateur, and it is hoped will excite emulation among the higher classes of the fair sex.

Rosline, that is now extant, and gave every one of them a house and lands answerable therunto. So that this town all that time by reason of the great concourse of people that had recourse unto the prince, (for it is remembred of him that he intertaind all his tennants that were any way impoverishd, and made serve all the poore that came to his gates, so that he spent yearly upon such as came to beg att his gates 120 quarters of meale) became very populous, and had in it abundance of victualls, so that it was thought to be the chiefest towne in all Lothian, except Edinburgh and Hadingtone. He rewarded the masons according to their degree; as to the master massone he gave 40 pounds yearly, and to every one of the rest he gave 10 pounds, and accordingly did he reward the others, as the smiths and the carpenters with others."*

The chapel was not completed during the life of the founder, who died in 1479;

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* Every phenomenon of nature, or extraordinary effort of art, was formerly the parent of some strange legendary tale, or romantic story. In the gloomy ages of ignorance such occurrences were always deemed marvellous. The castle, chapel, and lairds of Roslyn were certainly calculated to amaze the illiterate, and intimidate the weak. Among other stories illustrative of this, the following are recorded. Robert Bruce, king of Scotland, in following the chase on Pentland-hills, near Rosyln, had often started a "white faunch deer," which had as often escaped from his hounds. Surprised at this, the monarch asked his nobles, one day when they were assembled around him, if any of them had dogs which they thought would be more successful? At first all were silent, for the true courtiers were fearful of offending by even hinting at a competitorship with their king. At length sir Wm. St. Clair, of Roslyn, boldly but unceremoniously said, "he would wager *his head* that his two favourite dogs *Help* and *Hold*, would kill the deer before it could cross the March-burn." The king instantly caught at his unwary offer, and betted the forest of Pentland-moor, against the proposed wager. An early time was appointed to decide the event:—all were expectant—all were anxious:—the heart beat alternately with hope and fear. The hunters reach the "heathern steeps," and sir William posting himself in the best situation for slipping his dogs, prayed devoutly to Christ, the Virgin Mary, and St. Katharine. The deer is started, the hounds are slipped, when sir William spurs his gallant steed, and cheers the dogs. The deer reaches the middle of the March-burn brook, the hounds are still in the rear, and our hero's life is at its crisis. An awful moment: the hunter threw himself from his horse in despair: and fate seemed to sport with his feelings. At this critical moment, however, Hold fastened on his game, and Help coming up turned the deer back, and killed it close by Sir William's side. The generous monarch embraced the knight and bestowed on him the lands of Kirktown, Logan-house, Earnsham, &c. in free-forestrie. Sir William as an acknowledgment, and in gratitude for St. Katharine's intercession, built a chapel to her memory in the Hopes, where its cemetery still remains.—The hill where the monarch viewed the chase is yet called the *King's-hill*, and the place where sir William hunted is still called the Knight's-field. In Roslyn chapel is a *tomb* for sir Wm. St. Clair, on

1479; but his successors made some additions to the building, and to the establishment. The sacristy, vestry, or subterraneous oratory, east of the chapel, was

on which the knight is represented in armour, with a greyhound at his feet; and the local ciceroni in explaining the chapel to strangers, commonly repeats this story of the hunting match, with some additions, &c. one of which is that the knight in his last emergency, became poetical, and thus exclaimed—

"Help, haud, an' ye may,
Or Roslin will lose his head this day."

This fable is recorded by a sculptured representation of a deer, and a dog, on one of the capitals of a column in the chapel.

Another superstitious story relating to this edifice, and to the Saintclair family, is to the following purport. Previous to the decease of any member of that illustrious house, the common people believed, and indeed some above the lower order acquiesced in the popular belief, that Roslin chapel was to be seen all in flames, without sustaining any injury. An instance of *second-sighted* credulity!

"Seemed all on fire that chapel proud,
  Where Roslin's chiefs uncoffin'd lie;
Each baron, for a sable shroud,
  Sheathed in his iron panoply.
Seemed all on fire within, around,
  Deep sacristy and altar's pale;
Shone every pillar, foliage bound,*
  And glimmer'd all the dead men's mail,†
Blazed battlement, and pinnet high,
  Blazed every rose-carved buttress fair—
So still they blaze, when fate is nigh
  The lordly line of high St. Clair."

"This superstition," observes Mr. Scott, in his Lay of the Last Minstrel, Canto vi. "is probably of Norwegian derivation, and may have been imported by the earls of Orkney into their Lothian domains. The tomb fires of the North are mentioned in most of the Sagas."

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* As only *one* of the columns is thus enwreathed, the poet has suffered his Pegassus to curvet rather too much.

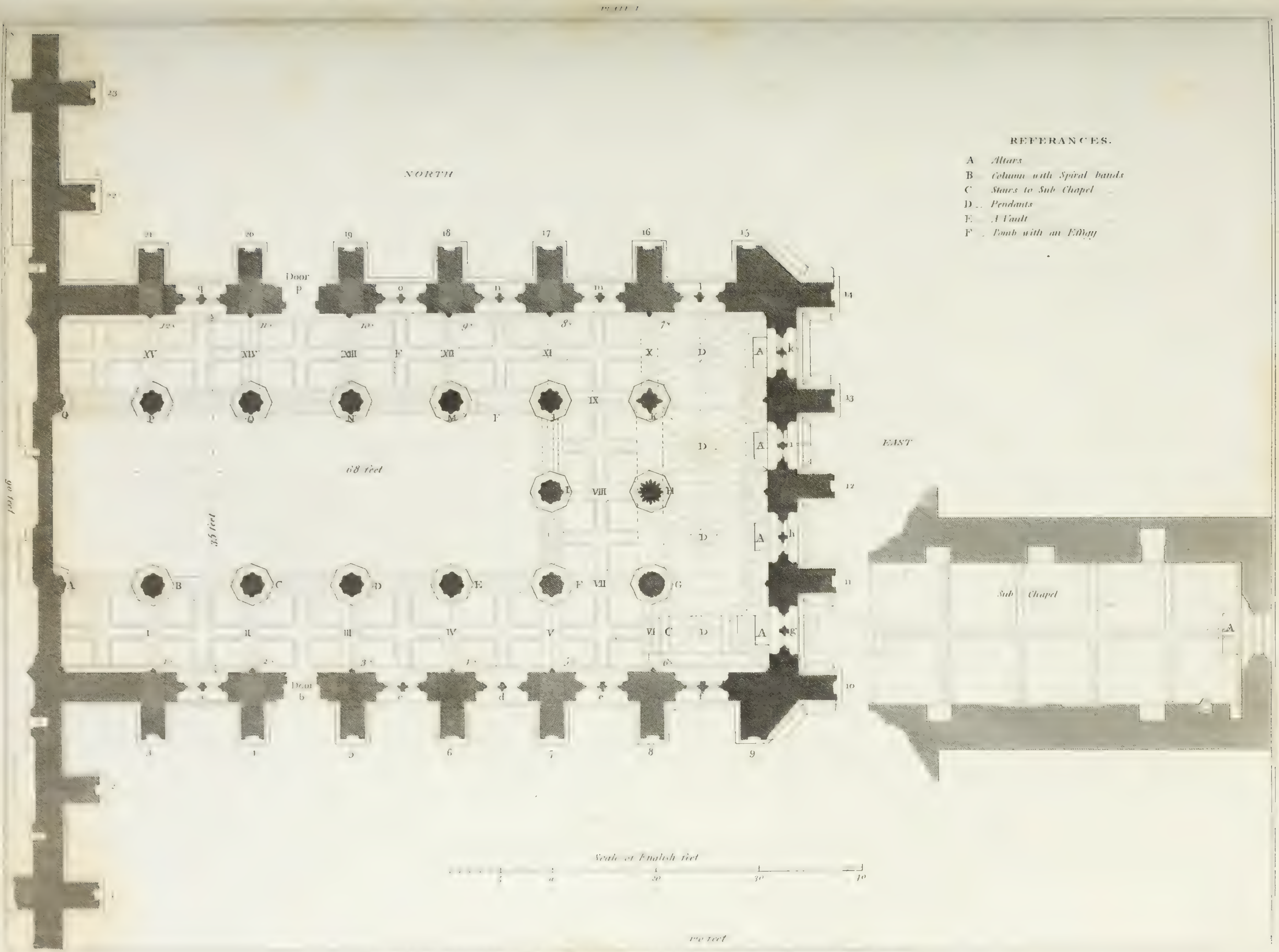
† Ten barons of Roslin were buried in a vault beneath the chapel pavement, and it was customary to encase the corpse in a suite of armour, and thus lay it on the floor without a coffin. According to Slezer, the bodies have been found entire at the end of 80 years, but this is a very doubtful story. Other eminent persons were also buried in the same vault. Chalmers's "Caledonia," V. ii, 765.

was founded by his lady, "Dame Elizabeth Douglass." Some additions to the original endowment was made in 1522, by William St. Clair of Roslyn. The establishment here was intended to be a college for a provost, six prebendaries, and two singing boys: and the collegiate chapel was certainly designed to be much larger than it appears at present.

[*Description of the Architecture of the Chapel, with reference to the accompanying plates.*]

(⁂ Plate of pinnacles engraved xiv to be corrected to Pl. xi.)

Plate I, Ground Plan.—This print shews the extent and arrangement of the present chapel, and sub-chapel; with the number, and relative situation of the columns, doors, lower tier of windows, buttresses, groining of the ailes, and extent of the eastern wall of the transept. The interior and exterior measurements, are engraved on the plate; also a scale, whereby the extent of any smaller parts may be ascertained. Plate II, Ground Plan of Columns, Wall, &c. *at the east end*, to a larger scale than the preceding: defining the mullions and mouldings of the windows, the plans of four different columns, and proportion and direction of the groining, &c. The letters and figures of reference on both correspond; excepting the following. On Pl. II. the columns are numbered 1, 2, 3, 4, 5, and 6, and on Pl. I. they are marked f, g, h, i, k, and l. The column G. Pl. I, and 2, Pl. II, is that called the *'prentices pillar*. Plate I. is lettered and figured from Mr. Gandy's drawing, and all the references correspond with the numerous details which that artist made. As the whole of these have not been engraved, some of the references are superfluous to us: but the greater part will serve to point out the situation and plans of the pinnacles, brackets, &c. on Plates viii, x, xi, xii, xiii, and xiv. Thus, figures from 1 to 23, in sequence, shew the number of buttresses; and their appropriate details are also figured on the other plates. Nos. 1* to 12* refer to the small columns against the wall; on the capitals of which, one end of the stone beams rest. Figures i to xv mark the places and number of those beams. These are very extraordinary members, and are covered with much varied and curious sculpture. Some of them are shewn on Pl. VII. Letters a, b, to q, refer to the bottom tier of windows. The lower portions of five of these (*internally*) are displayed in Pl. III, and one of them (*externally*) Pl. VI: the latter



REFERANCES.

A Altars
B Column with Spiral bands
C Stairs to Sub Chapel
D Pendants
E A Vault
F Tomb with an Effigy

NORTH
EAST
Sub Chapel
Door
Door
68 feet
35 feet
90 feet
Scale of English feet
10
20
30
40
I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII
XIII
XIV
XV
1
2
3
4
5
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d
e
f
g
h
i
k
l
m
n
o
p
q

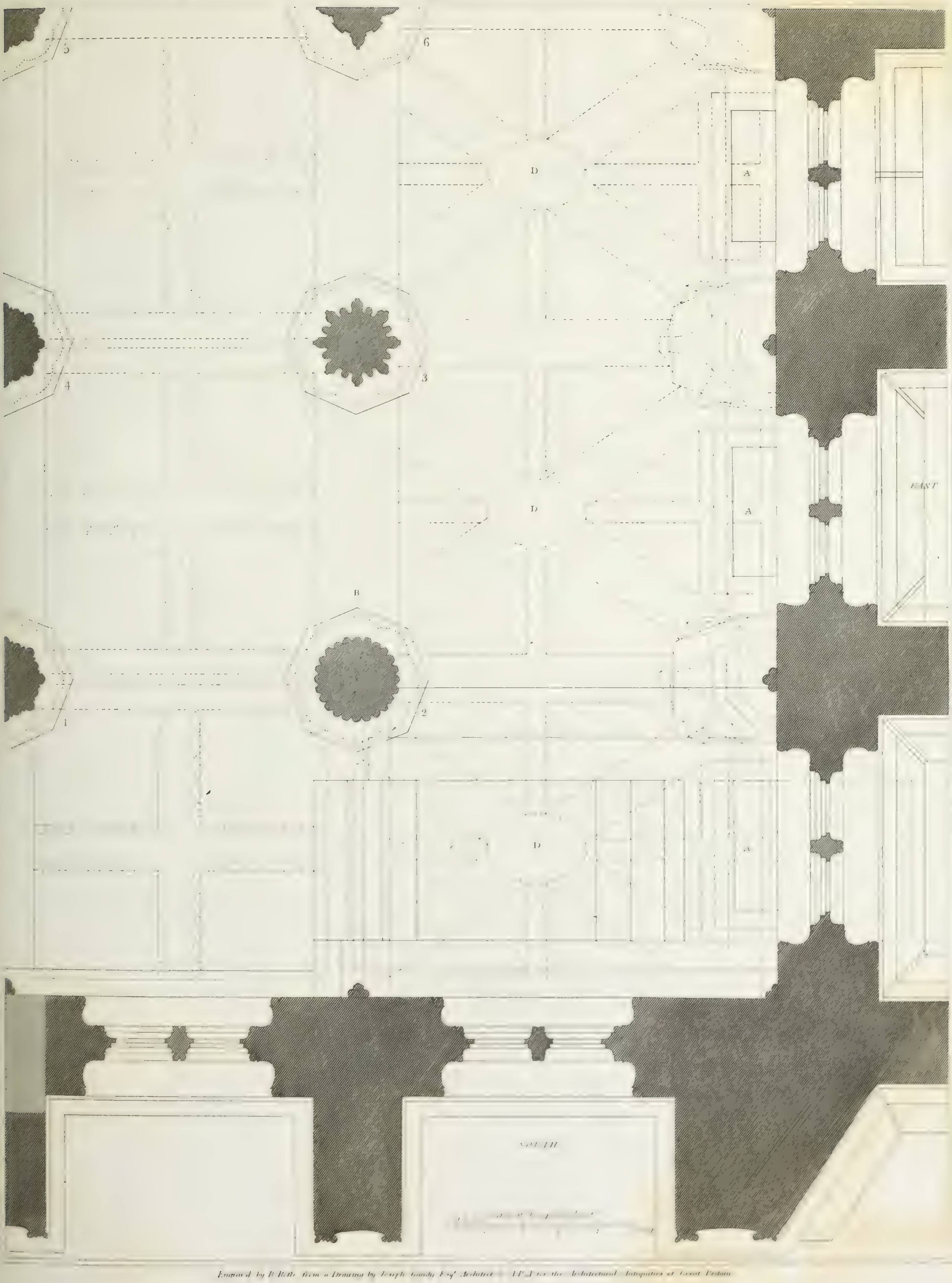
[illegible] from a Drawing by Joseph Gandy Esq. Architect A.R.A. for the Architectural Antiquities of Great Britain

## ROSLYN CHAPEL.

Ground Plan

London, Published [illegible] by Longman, Hurst, Rees, Orme & J. Taylor, High Holborn

Pl. II

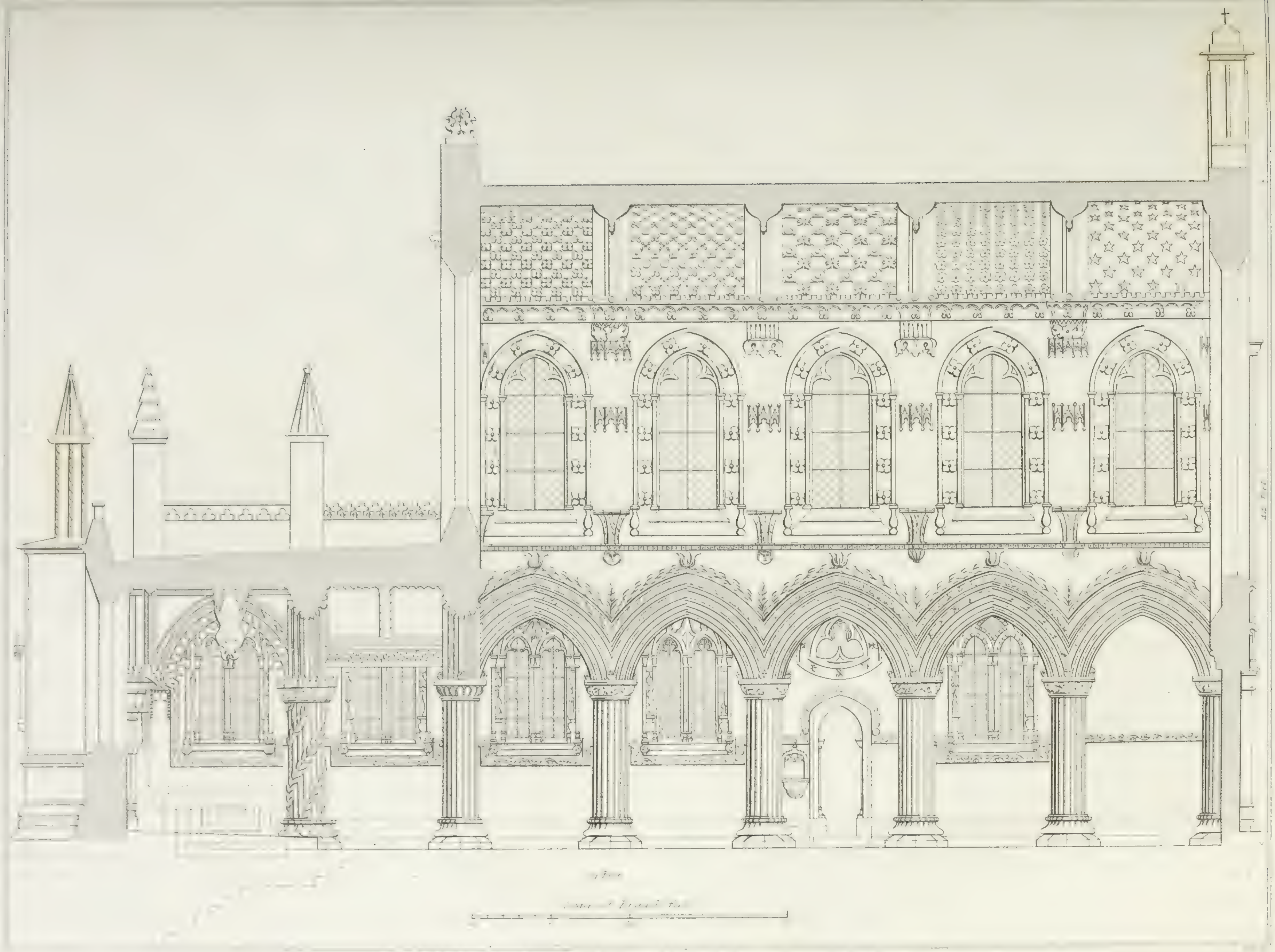


Engraved by R. Roffe from a Drawing by Joseph Gandy Esqr. Architect A.R.A. for the Architectural Antiquities of Great Britain

## ROSLYN CHAPEL.

*Ground Plan of Columns, Wall &c. at the East end*

London Published April 1 1811 by Longman & Co. Paternoster Row & J. Taylor High Holborn

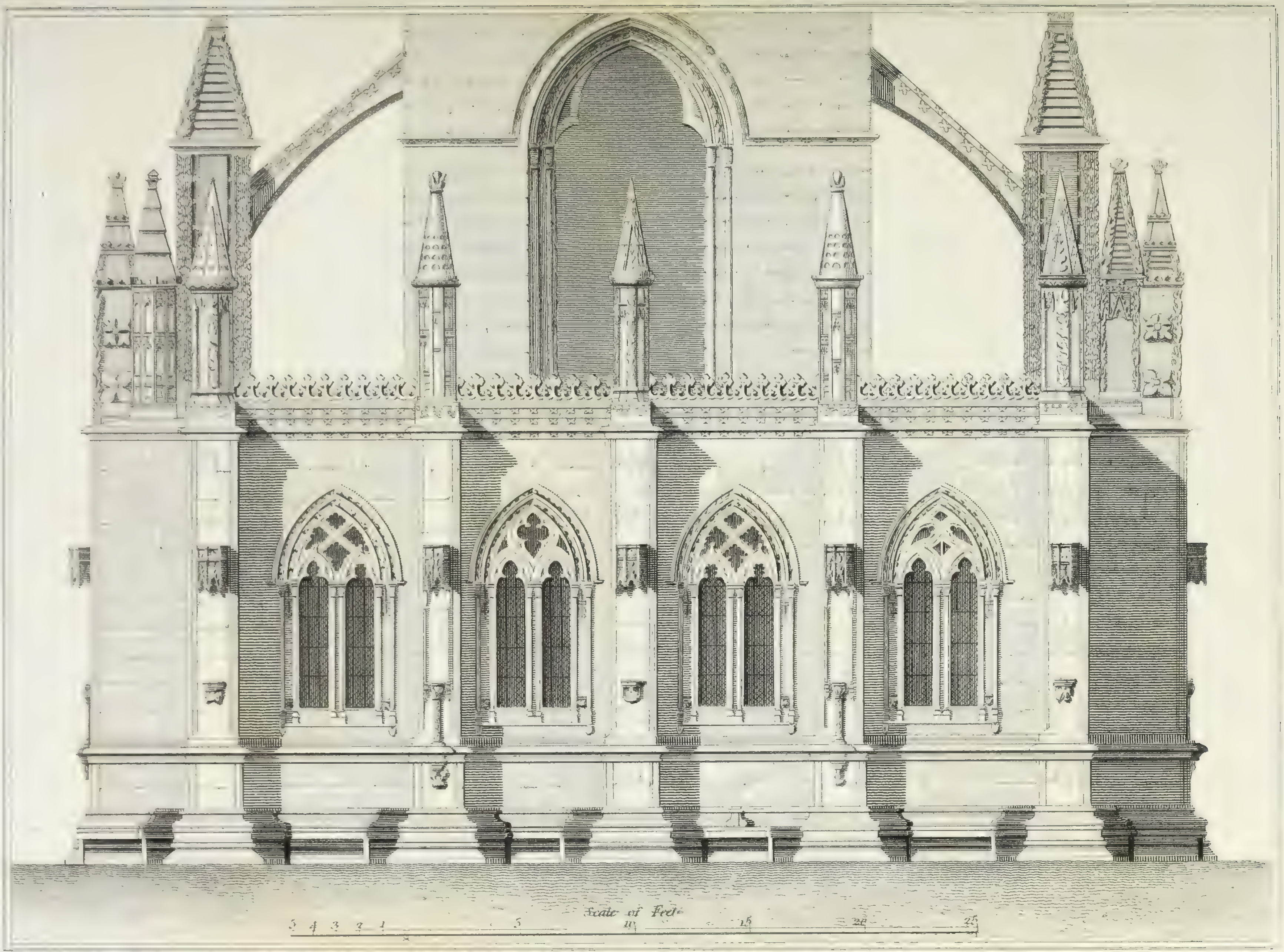


Engraved by [illegible] from a Drawing by Joseph Gandy Esqr Architect A.R.A. for the Architectural Antiquities of Great Britain.

ROSLYN CHAPEL.

Elevation of the South side of the East End.

London, Published April [illegible] by Longman & Co Paternoster Row, & J. Taylor High Holborn.


Scale of Feet
5 4 3 2 1 5 10 15 20 25

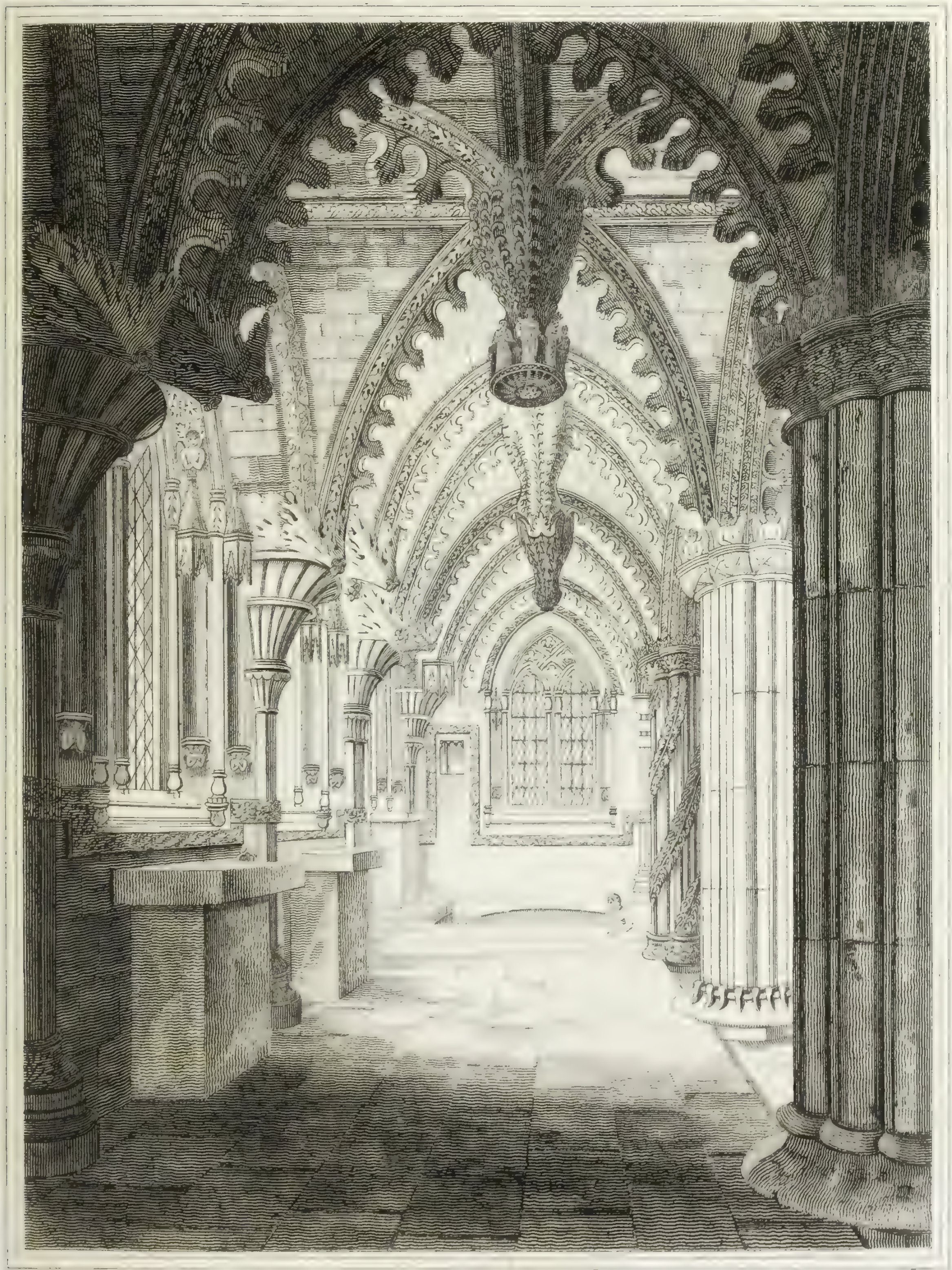
[illegible] Elmes Esq.r Architect after Sketches by [illegible] for the Architectural Antiquities of Great Britain.

ROSLYN CHAPEL.

*Elevation of the East end*

London, Published Feb: 1. [illegible] by Longman & Co. Paternoster Row

[illegible]



Etched by Saml. Lacey, from a Drawing by Ja. Flint, Esq. Architect, after Sketches by J. [illegible] Gandy, Esq. Architect, A.R.A. for the Architectural Antiquities of Great Britain.

ROSLYN CHAPEL.

View of the Aisles &c. looking East and towards North.

To ROBERT JAMIESON, Esq. this Plate is inscribed by his sincere Friend

John Britton

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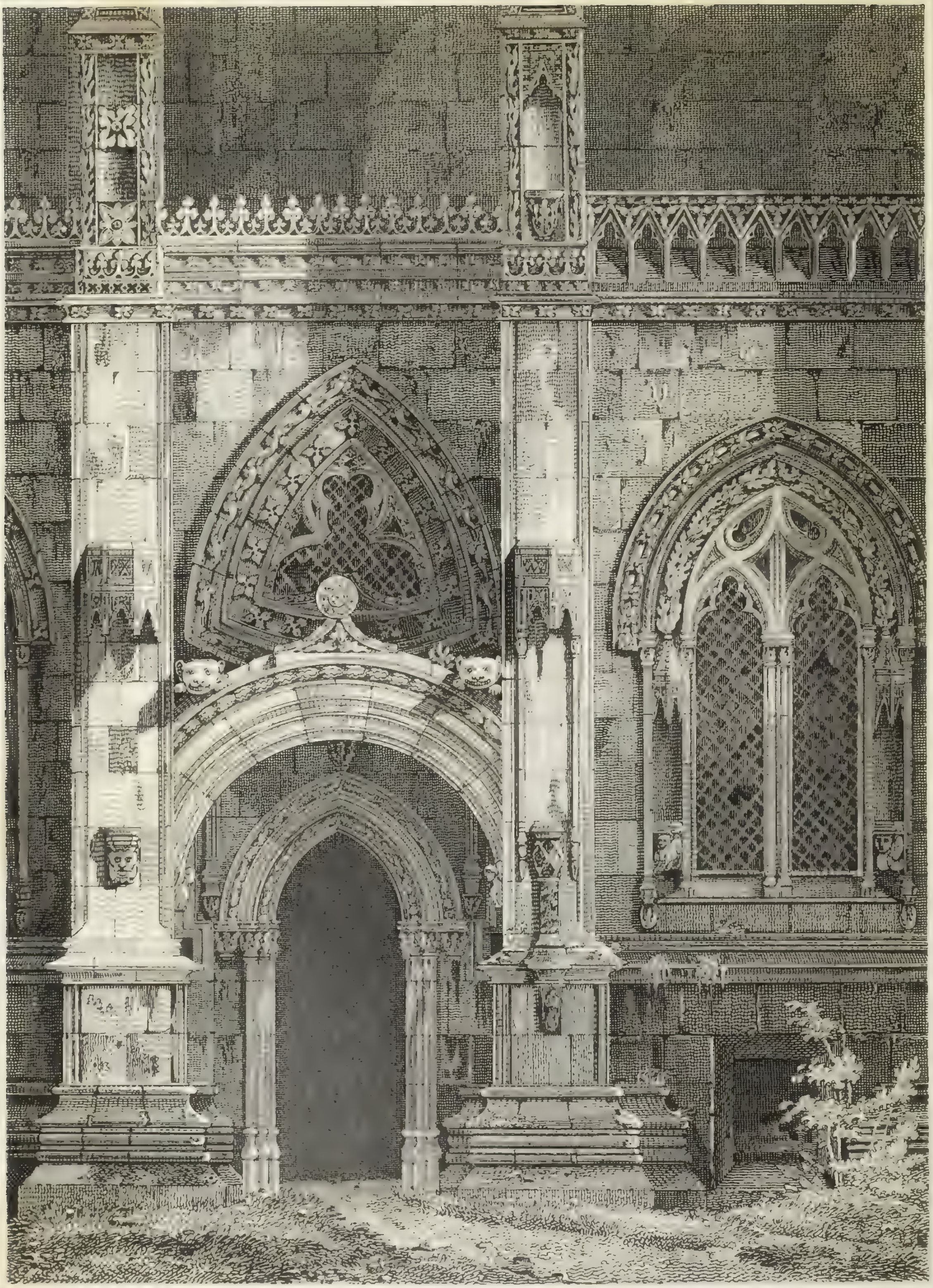


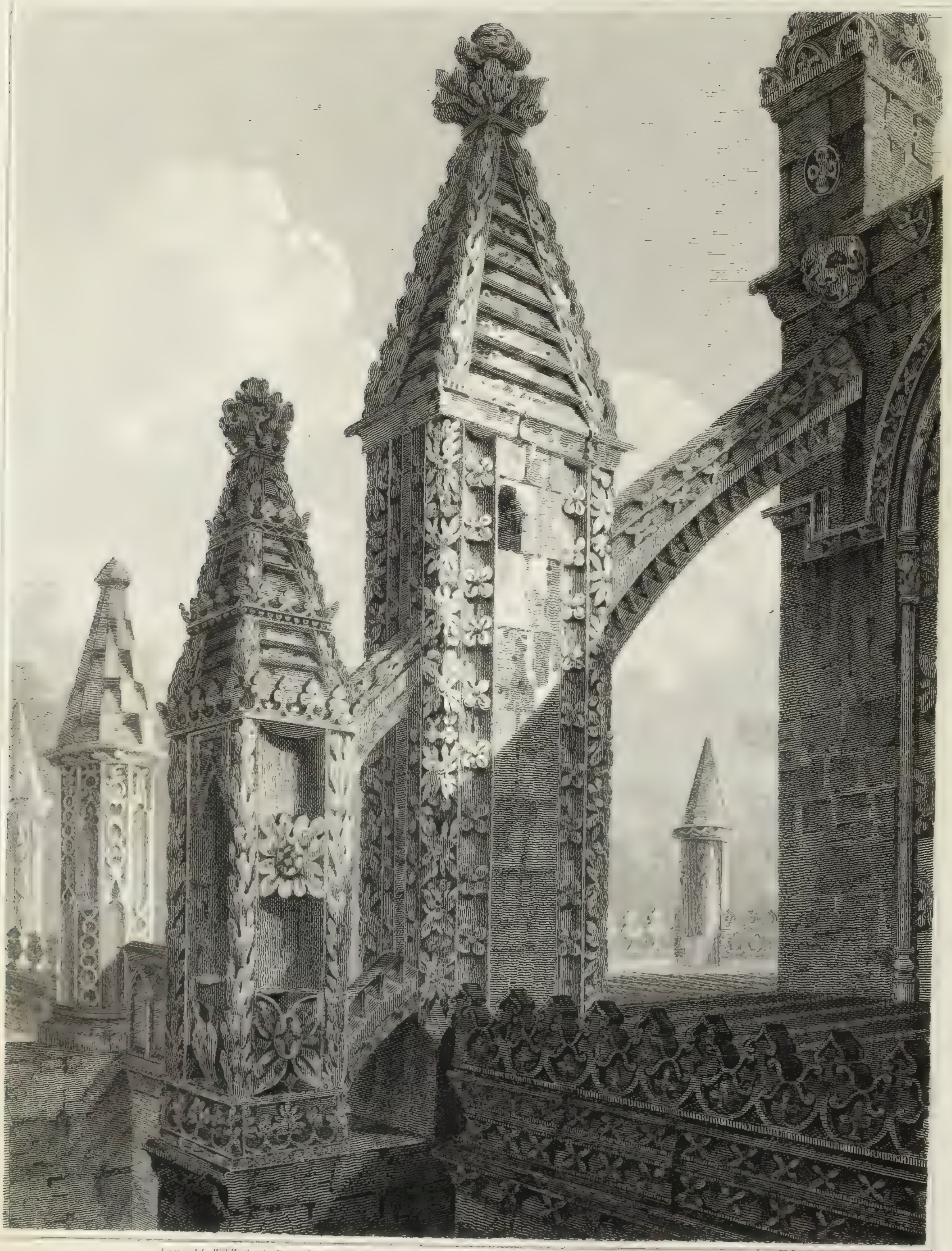
Engraved by C. Burnett, from a Drawing by Joseph Woods Esqr Architect & A.R.A. for the Architectural Antiquities of Great Britain

ROSLYN CHAPEL,

[illegible] part of the South side

To ALEXANDER WALKER Esqr Lecturer on Physiology &c. & Editor of Archives & Review of Universal Science, this plate is inscribed by J. Britton

London, Published May [illegible] by Longman & Co Paternoster Row & J. Taylor, High Holborn



Engraved by Wm. Woolnoth from a Drawing by Joseph Gandy Esq. Architect & A.R.A. for the Architectural Antiquities of Great Britain

Pl. VIII

[illegible]

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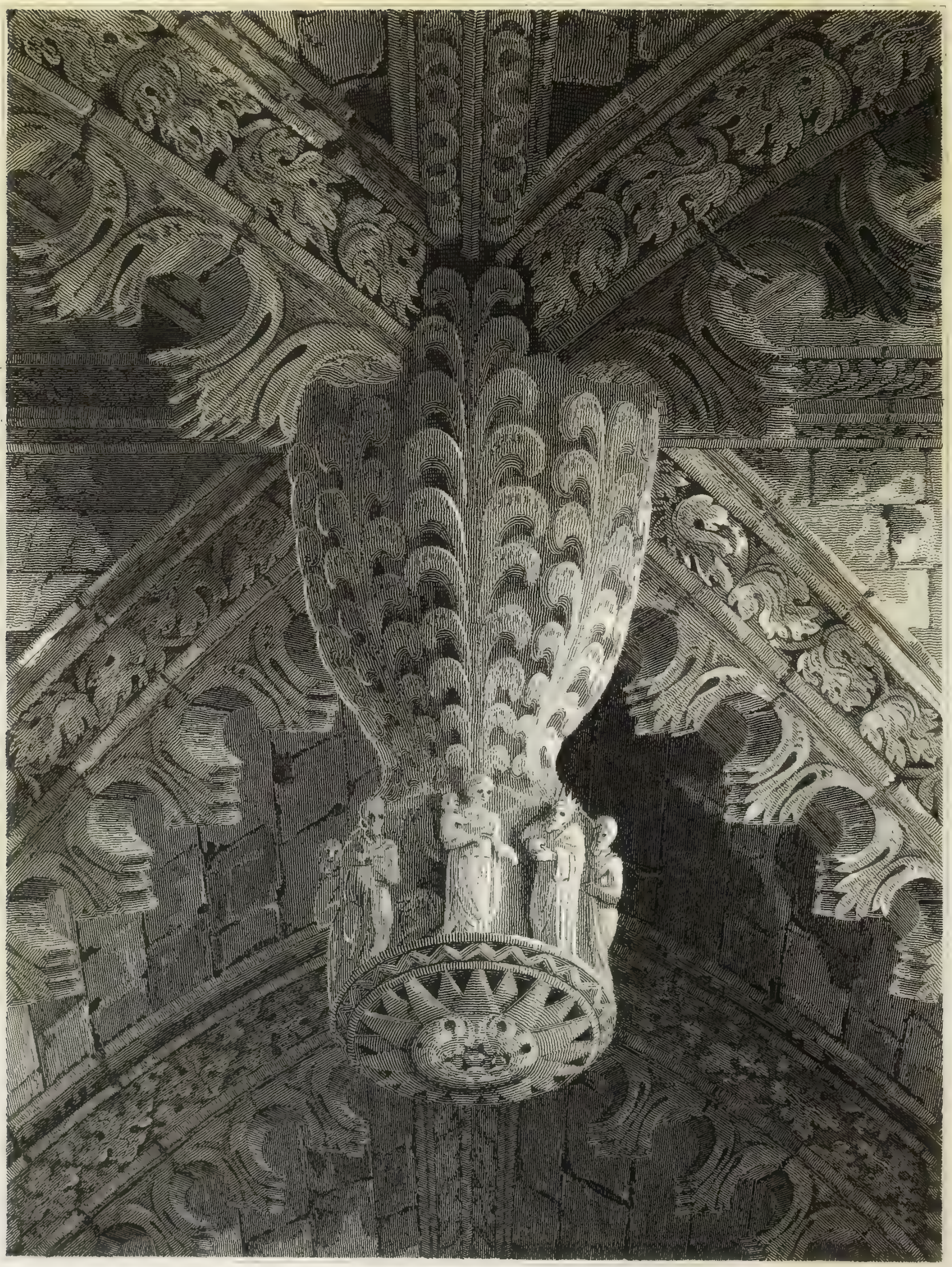
[illegible] most obedient Servant, J. Britton

London Published March [illegible] by Longman & C. Paternoster Row & J. Taylor High Holborn



Engraved by S. Noble from a Drawing by Joseph Gandy Esq.r Architect A.R.A. for the Architectural Antiquities of Great Britain

PL. X

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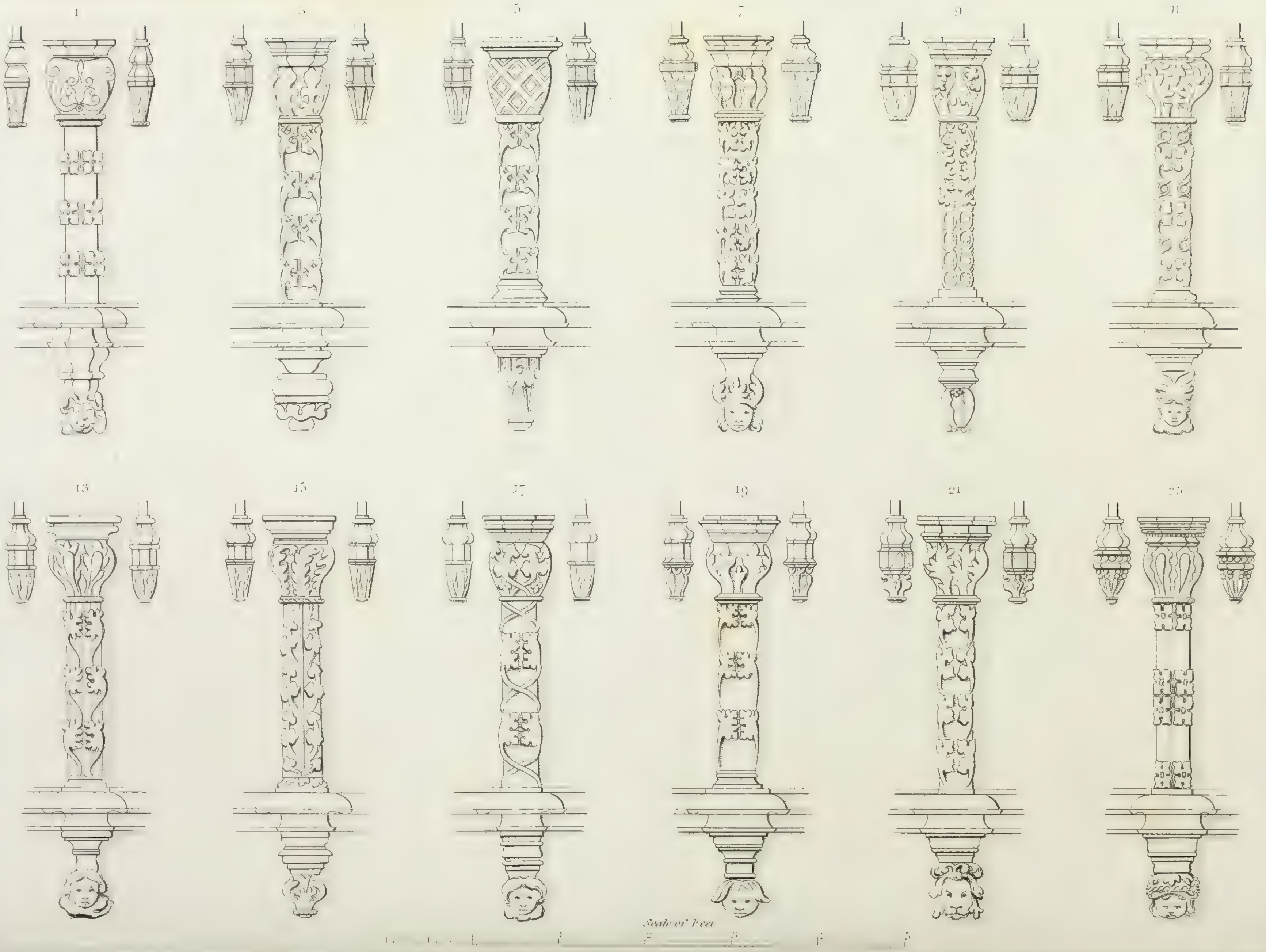
[illegible] Paternoster Row & J. Taylor, High Holborn [illegible]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Etched by [illegible] from Sketches by [illegible]

## ROSLYN CHAPEL,

*Pedestal Columns &c in the Buttresses*

[illegible]

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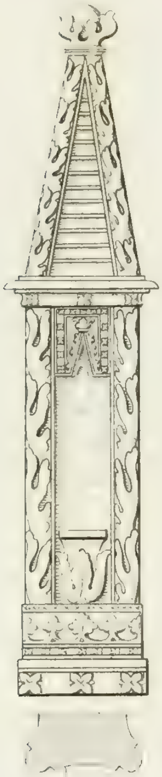

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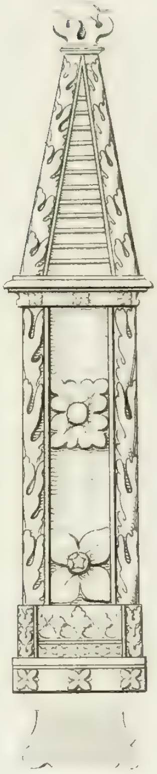

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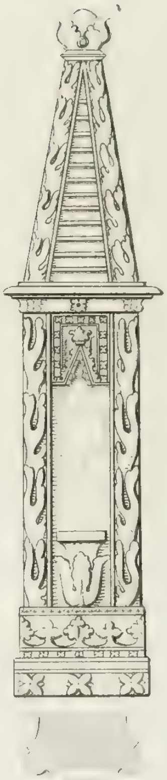

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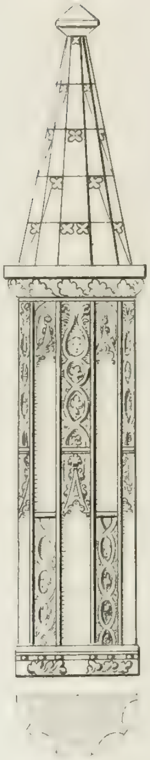

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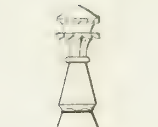

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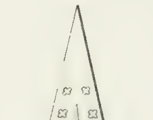

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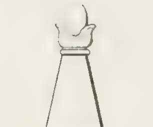

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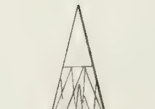


*Scale of Feet*

1 2 3 4 5 10

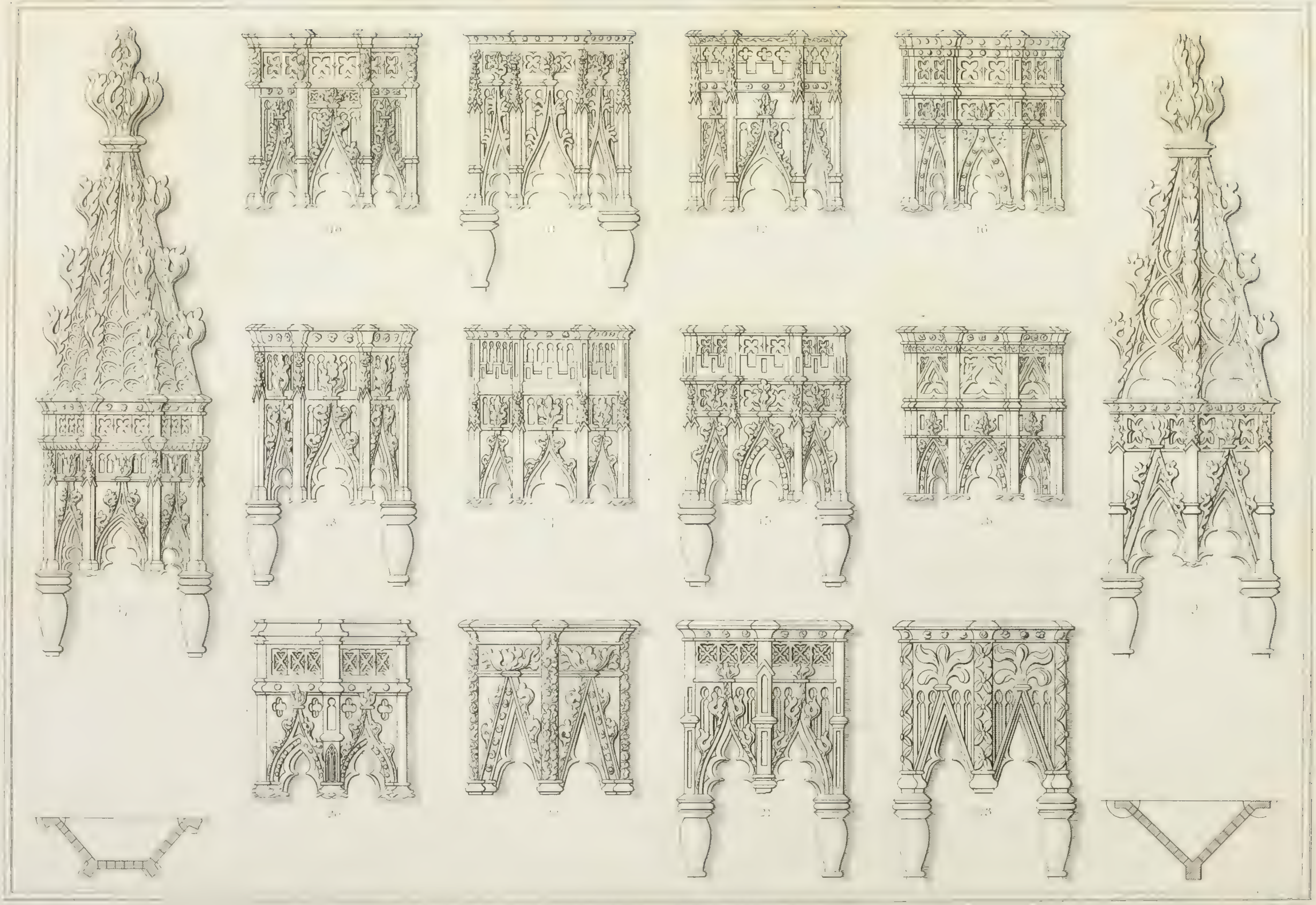
*[illegible] Antiquities of Great Britain.*

## ROSLYN CHAPEL

*Pinnacles*

*[illegible]*

*[illegible]*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[illegible] CHAPEL

*[illegible] to the Buttresses*

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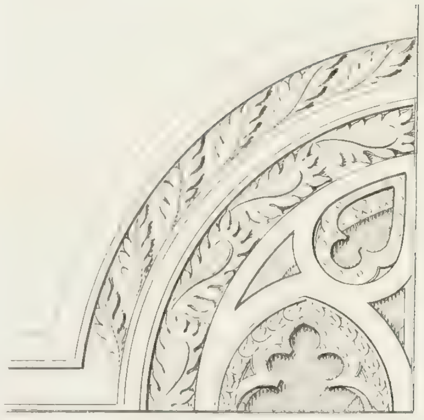

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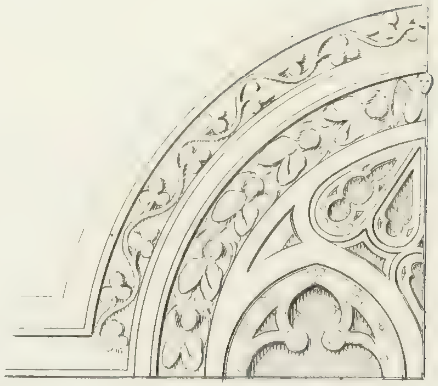

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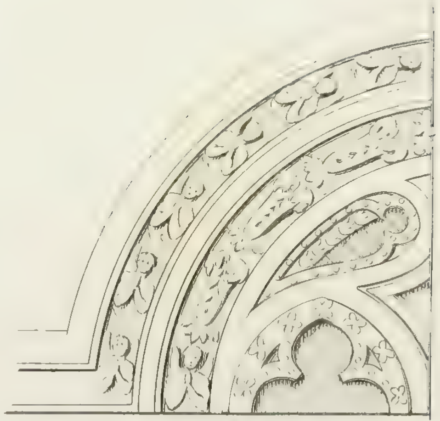

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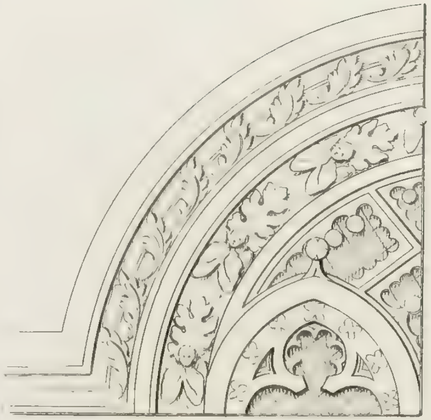

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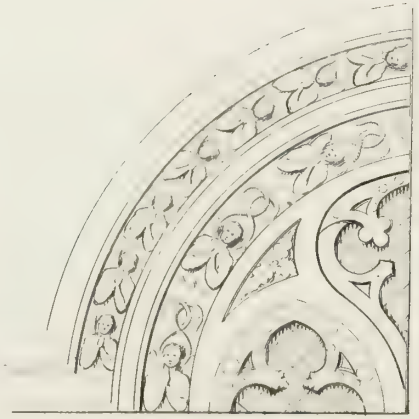

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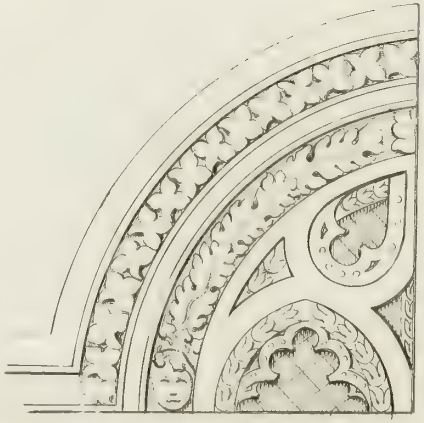


14

Scale of Feet

6 In. 1 2 3 4 5 6

Etched by John Keux from Sketches by Jo. Gandy Esq. Architect & A.R.A. for the Architectural Antiquities of Great Britain.

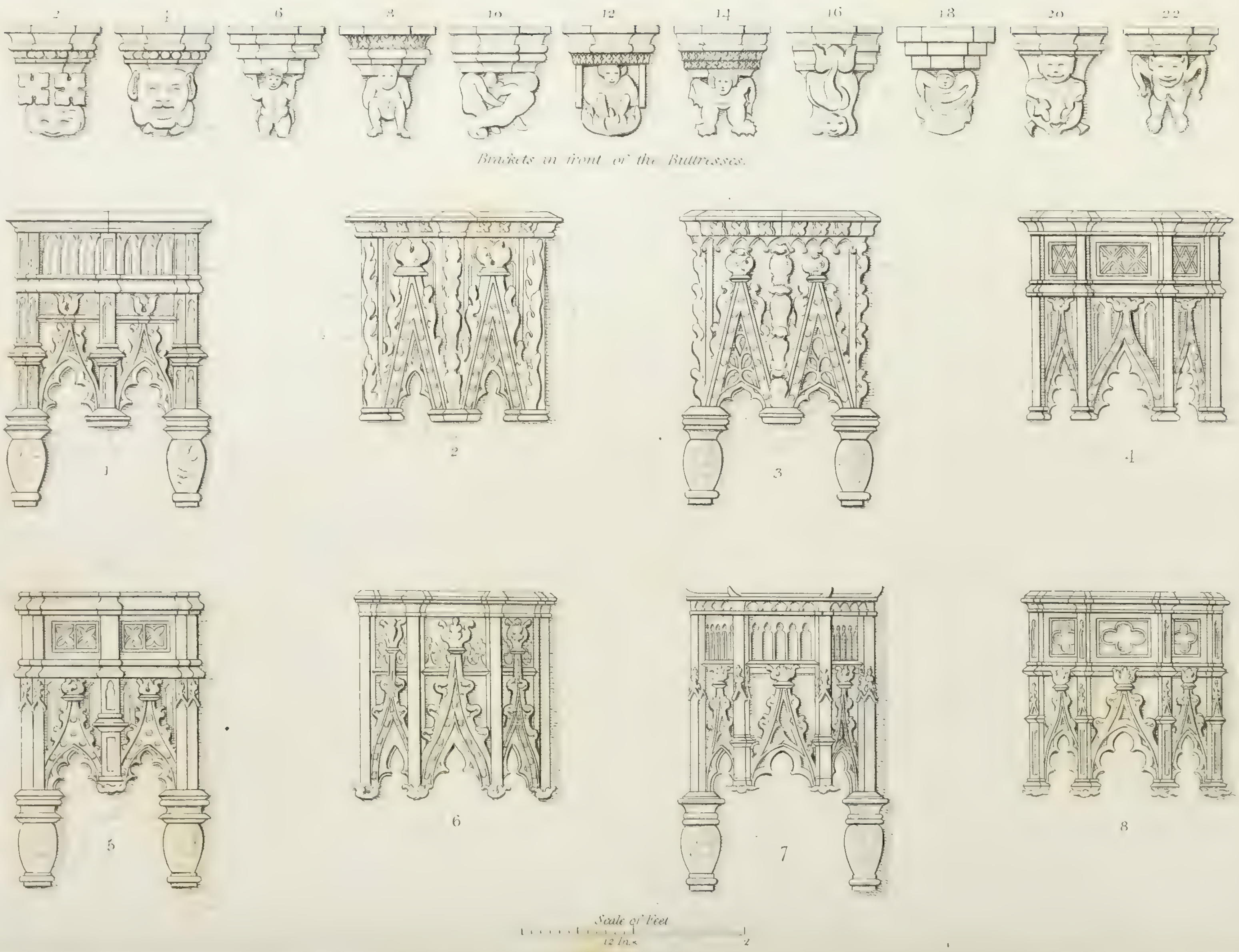
Pl. XII.

# ROSLYN CHAPEL.

(Tracery and Mouldings of six Windows)

London, Published Jan. 1 1811 by Longman & Co. Paternoster Row.

[illegible]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Brackets in front of the Buttresses.
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Etchd by J. Roffe from Sketches by Jos Gandy Esq. Architect &c. and for the Architectural Antiquities of Great Britain

PL. XV.

ROSLYN CHAPEL.

(Canopies & Brackets to the Buttresses.)

[illegible]

latter is marked c on the plan. In Pl. XIII the mouldings and tracery of six different windows are represented. The mullions, both internally and externally, are faced with doubled columns, and the jambs are embellished with niches, canopies, sculptured brackets, &c.—Letters A, B, to Q. refer to the 14 COLUMNS within the chapel. Six of these are shewn, geometrically, in Pl. III; and the six at the east end, perspectively, Pl. VII.

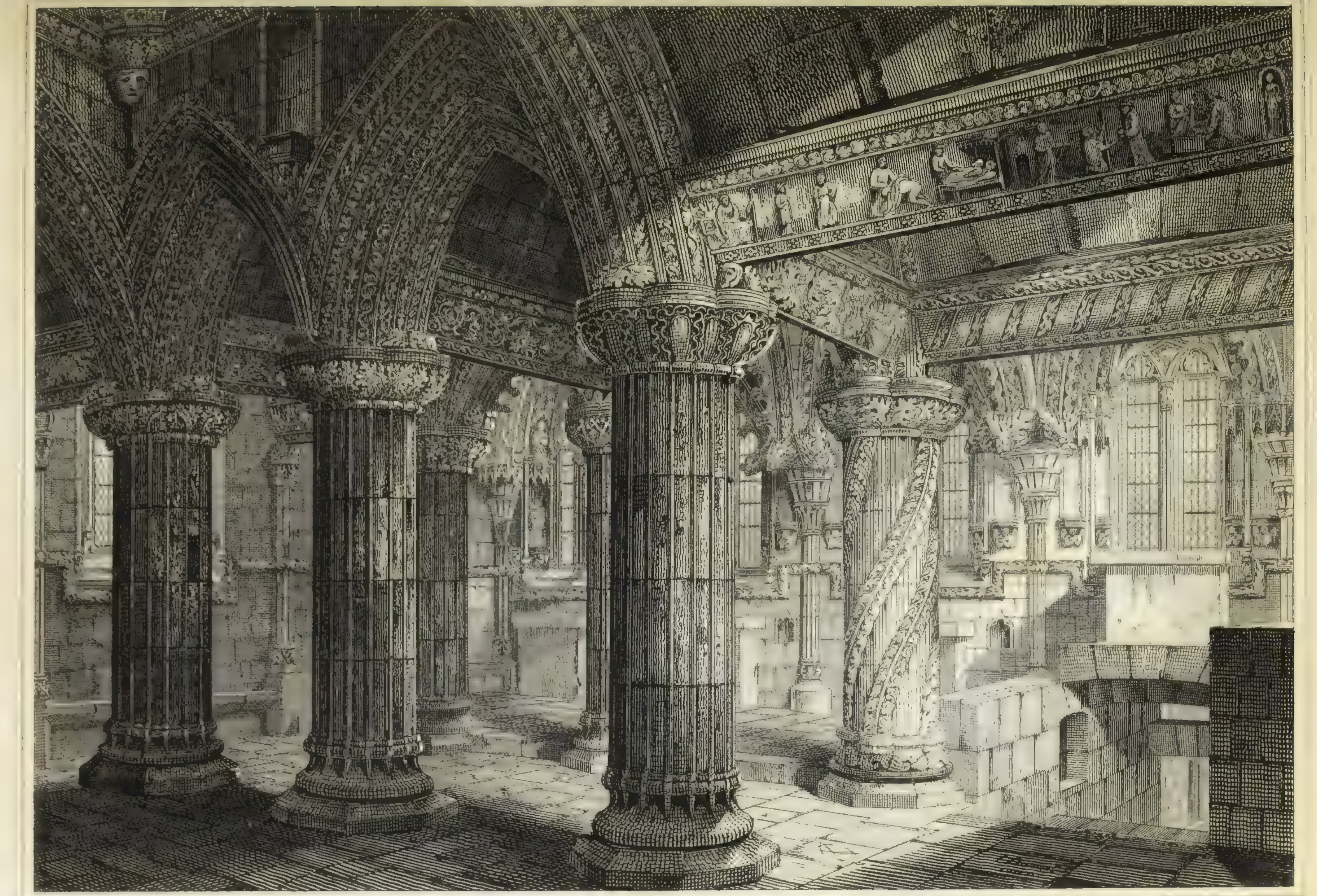
The EXTERIOR elevation of the east end and sculptured details of several other parts are shewn in plates IV, VI, VIII, X, XI, XII, XIII, and XIV. An examination of these, with a few remarks will enable the reader to understand the general design and ornamental parts of the outside of the chapel. Pl. IV shews the lower tier of windows, and the range of buttresses and pinnacles at the east end. Not only the parts, but the whole design of this elevation, are unlike the generality of sacred buildings: as it displays four windows of uniform size and style, though with some variation in their tracery. Here are also five buttresses, with the sides of two others belonging to the north-east, and south-east angles. Each buttress has a firm, broad base with several mouldings, a sur-base moulding, a canopied niche, with a column-pedestal, and bracket pedestal, alternately; and is surmounted by a circular pinnacle. These PINNACLES are delineated to a larger scale on PLATE XI. in geometrical elevation: and some of them perspectively on Pl. VIII. This plate shews some curious features deserving our attention; a *double pinnacle,* the exterior of which is smaller than the other: it is richly adorned with bands, forming a sort of triple crown, and is connected with the inner pinnacle by two flying abutments; another similar member unites the larger pinnacle with the upper part of the chapel, at the angle of which is seen the base of another pinnacle, with ornaments resembling some of those in Grecian architecture. Part of the upper cornice is also shewn. This is charged with grotesque heads, and shields with letters. The figures on Plate XI. refer to the ground plan, and point out the buttresses on which the pinnacles are placed.

The INTERIOR ARCHITECTURE is represented by Plates III, V, VII, and IX. Pl. III. is a sectional display of the south side of the centre aile, the two ailes at the east end, &c. At the top are shewn five divisions of the semicircular arched roof, divided by four large ribs. The upper tier of windows are much mutilated, having lost the mullions, tracery, &c.: but Mr. Gandy supposes they were very similar to those below. Between every two windows were two canopies and a bracket, indicating places for statues. Beneath this division is a range of five arches, separating the centre from the side aile. These arches are elaborate in their mouldings and in sculpture. At the S. E. angle of the chapel is a wreathed column, shewn in Pl. VII. popularly called *the apprentice's pillar*. A silly story is told respecting this: that the master mason having received a model of a column from abroad, of a very unusual form and character, thought it necessary to inspect the original before he would execute one after the design; during his absence his apprentice finished the pillar, which was much admired. The master on his return heard many praises bestowed on his boy, and in a fit of envious indignation killed him with a hammer. Two heads in this part of the chapel are also said to represent the master and the apprentice. One having a scar or indention on the forehead, and the other being marked as an old man frowning, and of savage aspect. In this chapel are *four altars* dedicated to as many saints: and one in the sub-chapel. Of ARCHES there are more than thirteen varieties to be found in this building: A *flat* or *segment* beneath the roof of the ailes and over the door to the sub-chapel: *semicircular*, in the vault of the roof, and over the entrance doors: groined, *acutely pointed*, over the eastern aile: *flat-pointed*, between the centre and side ailes: *sharp-pointed* in the lower-windows: *ogee* to the piscinas: *flattened*, and latest of the pointed style, inside of the door-way, south side: *half segment*, in the flying buttresses: *counter arch*, in the triangular windows: *flat arch*, and *segment* joined in a door in the vault: several *arches* of various forms in the windows, niches, and canopies, also in the battlements.

The *west end* is terminated by a blank wall, closing the centre and side ailes and rising above the roof. This wall contained three door-ways, opening to the middle and lateral ailes. Each doorway has a squared top, or horizontal lintel resting on imposts of sculptured capitals. Three ornamented piscinas, and eight brackets are inserted in the wall, parallel with the doors. Over the centre door is a window walled up.

The lords of Roslyn were formerly *hereditary grand masters* of the free-masons of Scotland, and as such were considered the patrons and protectors of that class of men. In a petition from them to "Sir Wm. St. Clair" they call themselves "*deacons, masters, hammermen*, and freemen of the masons."

END OF THE ACCOUNT OF ROSLYN-CHAPEL.

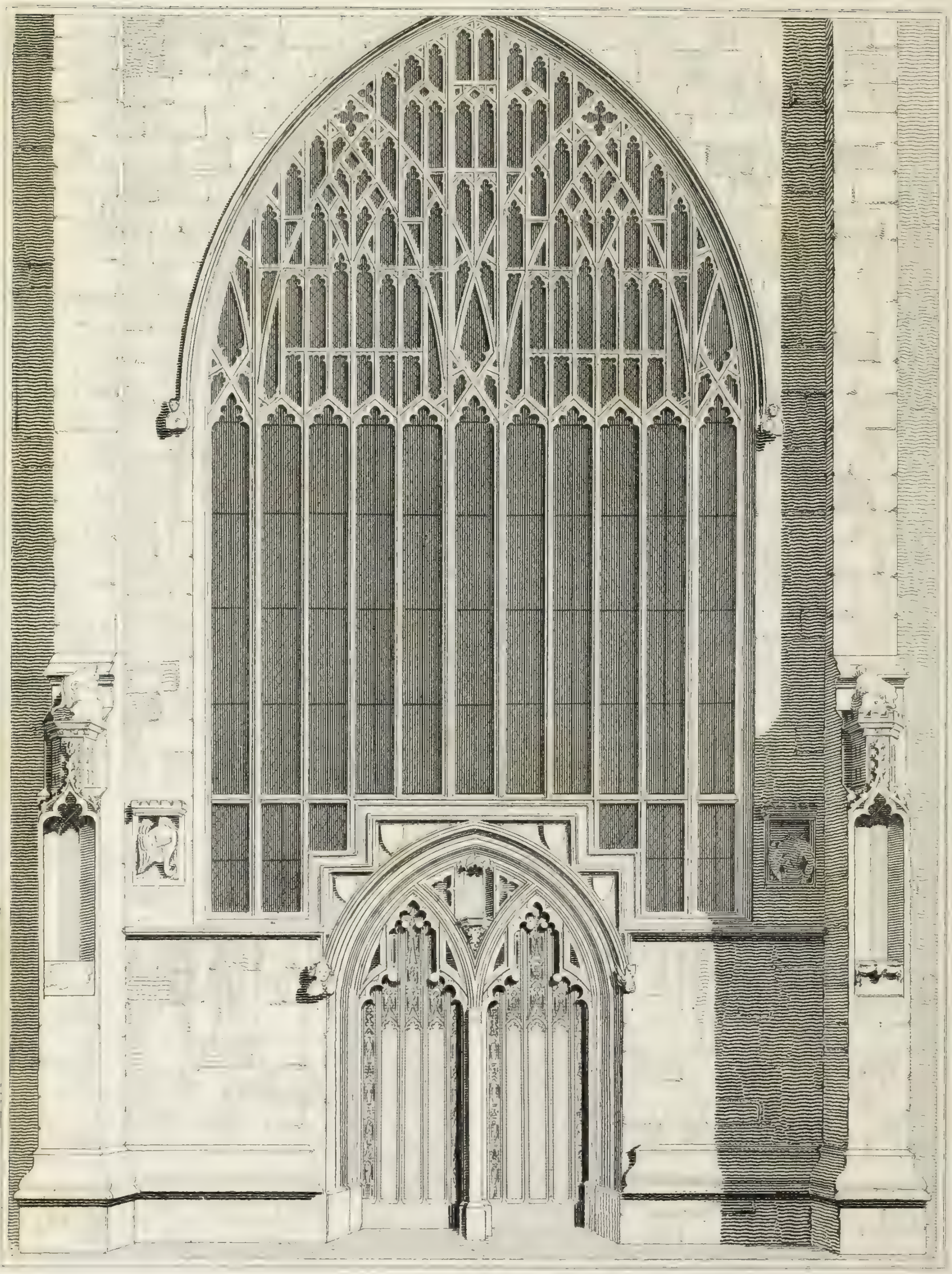


Engraved by J. Burnett from a Drawing by Joseph Gandy Esq. Architect & A.R.A. for the Architectural Antiquities of Great Britain.

ROSLYN CHAPEL.

To WALTER SCOTT Esq.r whose various poetical, & critical writings evince much Genius & Knowledge, this plate is inscribed by J. Britton.

[illegible] by Longman & C. Paternoster Row & [illegible] Taylor High Holborn



Engraved by [illegible] from a Drawing by F. Mackenzie for the Architectural Antiquities of Great Britain

## ST NICHOLAS' CHAPEL, LYNN, NORFOLK.

(The Western Window, Door, &c)

London, Published by [illegible] Longman & C° Paternoster Row.
[illegible]

SOME ACCOUNT OF

# The Chapel of St. Nicholas,

AT

# KING'S-LYNN, NORFOLK.

By the Rev. EDWARD EDWARDS, F. S. A.

THIS is a chapel-of-ease to the parish of St. Margaret in the borough of King's-Lynn, and is supposed to be the largest parochial chapel in the kingdom. It measures 194 feet in length from E. to W. within the walls, and about 74 feet in width; having no transept or distinct choir. The interior consists of a lofty nave, with two lateral ailes. The latter are divided from the former by eleven arches on the north side, and ten on the south:—the space of one arch at the S. W. angle being occupied by the base of the tower. The place of another arch, at the east end, is taken up by a vestry on the south side, and a similar apartment, over the vault of Sir Benjamin Keene, towards the north leaving a kind of recess between, of the whole width of the nave, for the communion table.

INTERIOR ARCHITECTURE:—The distinguishing characters of this structure, as seen within, are lightness, simplicity, and perfect uniformity of style: the tower alone being of an earlier date than the rest of the fabric. The pillars are slender, having the horizontal Section of the shaft nearly in the form of a truncated lozenge, relieved by shallow flutings, and raised about four feet from the ground upon corresponding bases. They have no capitals, but small brackets which support the inner ribs of the arches.* Opposite the arches, in the side ailes, are an equal number of WINDOWS, the mullions and tracery of one of which is represented in the Plate of details, &c. at c: and above the arches, in the upper part of the nave, is a row of smaller windows, one of which is shewn at d: between the windows are niches and canopies. The east and west windows are very large, with a pleasing mixture of curved and rectilinear tracery, and embattled ornaments upon the transoms.* The former is divided into nine days, or lights, by eight vertical mullions, and the latter has eleven days, or vertical compartments of glass. More ornament has been bestowed upon the *doors* than on any other part of the building. The western door-way, in particular, as shewn in the annexed plate, is divided by a mullion which supports an elegant niche, and is adorned with other sculpture in stone. The small south door-way, as represented in the second plate, at B, is in the same style; as is also the larger door-way towards the north.

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* The arches are very little, if at all, lower than may be described upon an equilateral triangle; the base of which is a line drawn through the brackets.

The front of the *South Porch* is still more elaborate, being covered with a variety of minute decorations; for the character and peculiarity of which, see the accompanying Plate. The roof of the porch is handsomely groined with stone, as indicated in the engraved plan. At the intersections of the ribs are some heads and figures in bold relief, but much obscured with whitening: in the centre is a figure of the Almighty Father with a globe in one hand, and the other lifted up as in the act of blessing those who approach his temple. In the circle surrounding this compartment appear to be angels in the act of adoration; and at a little distance towards the windows, are two crowned heads of a male and female, which might be intended for Edward III. and his Queen Philippa. The side windows of the porch are such as E. in the plate of details.

The inner roof of the chapel is of oak, in a plain and simple style; yet with a sufficiency of ornament to harmonize with the rest of the building. The beams and cornices are relieved with carvings of the strawberry leaf, which was so great a favourite with our ancestors; and over all the upper windows there were originally figures of angels with outspread wings, represented as playing on various musical instruments.

History:—That this elegant chapel was built upon the site of one much more ancient is evident from the style of the tower; the arches of which shew it to have been erected about the time of King Stephen. This was the building, said by Parkin† to

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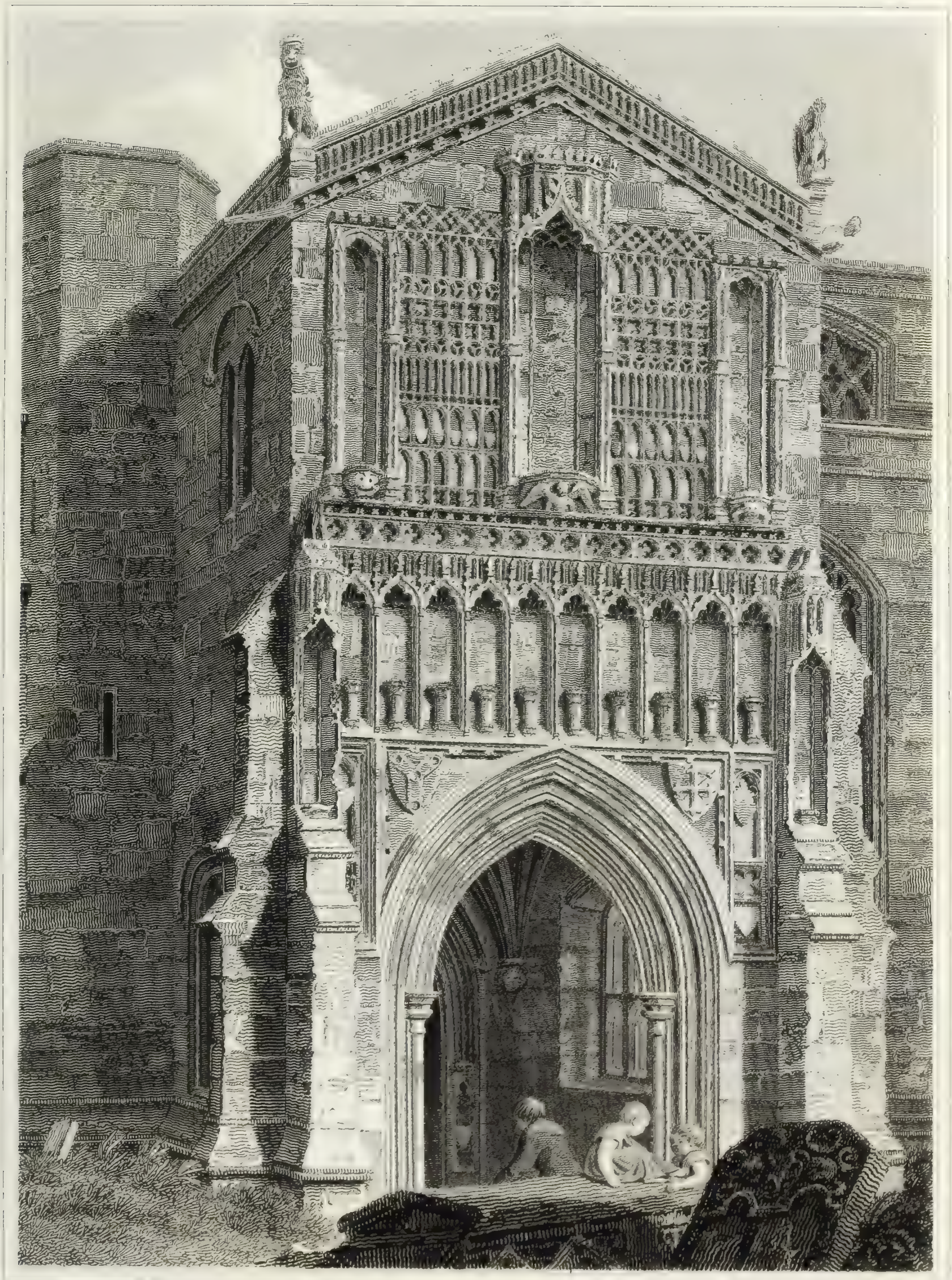
* See the plate of the western window, &c.

† The continuator of Blomefield, page 595, fol. edit.



*Engraved by S. Noble, from a Drawing by F. Mackenzie, for the Architectural Antiquities of Great Britain.*

[illegible]

[illegible]

AT LYNN, [illegible]

*To the Revd ROBERT FORBY M.A. [illegible]*

[illegible]

[illegible]

to have been founded by William Turbus, or De Turbe, bishop of Norwich, who was consecrated in 1146, and died about 1174. He gave it to the monks of the priory of Norwich with all its profits; debarring it of the rites of baptism and marriage, to mark its dependancy on St. Margaret's, the mother-church. Upon some attempts to make it a parochial church, about twenty-five years after its consecration, his successor bishop John de Oxford determined that it should be a chapel only. John de Grey, who succeeded in the see of Norwich, A. D. 1200, in order to recover his interest and power in this town, granted to the priory of Norwich two of his manors, in exchange for their rents and other property here, and at the same time (viz. A. D. 1204,) appropriated to the priory the church of St. Margaret with the chapels of St. Nicholas and St. James, &c. on condition that they should take care to have the said church and chapels served by their chaplains, to be removed or admitted (on any just cause) at the will of the bishop.*

At the general dissolution of the monasteries, the impropriation of this church being purchased by the corporation of Lynn, the dean and chapter of Norwich retained the right of presenting to it as a perpetual curacy.†

The original chapel having been found too small for the accommodation of the inhabitants, it appears to have been taken down and rebuilt upon its present scale in the latter part of the reign of King Edward III. For the pope's bull to that effect is stated, by Parkin, p. 595, to have been granted in the mayoralty of Jeffrey Talb, or Talbooth, who served that office in the years 1371 and 1379. And it is recorded that in the latter year Pope Urban VI. sent his bull hither, which was received with great veneration, to authorize and allow the baptizing of infants and others in this chapel. If Mr. Parkin, or Mackerell ‡, from whom he copies, had sufficient authority for these assertions, no other evidence of the date of this building can reasonably be required. But it may be added, in the way of confirmation, that the gravestone of William de Bittering, covered with a fine brass, was to be seen here, almost entire, at the time of Mackerell's writing his book; and this W. de Bittering was several times mayor in the reign of Edward III. the last time that his name occurs being in 1365. The figures of a lion and an eagle upon the summit of the south porch are thought to be the armorial supporters of Edward III.: and there was very lately in the centre of the west window, a figure greatly resembling the usual portraits of that monarch, with three crowns upon his sceptre. The ornaments which surmount the two canopied niches in the buttresses on each side of the western door, also appear very like the crest of the same king, as it is represented on his first gold coin, the quarter florin. *

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* Parkin, p. 578, and 591. † Ibid. p. 592.

‡ History of King's-Lynn, 8vo. 1738.

Nothing remarkable occurs in the subsequent history of this chapel; if we except the repeated efforts to make it independent of the mother-church; the last of which is said to have been in 1609. Pope Urban's bull for the authorizing of baptisms here, appears to have been soon afterwards recalled; but a new font for that purpose was granted by Samuel Harsnet, bishop of Norwich, in the year 1627, as the inscription upon it testifies.

The spire which had been 170 feet in height, was blown down September 8, 1741, and materially injured the adjacent part of the roof. The whole chapel was new glazed, and otherwise completely repaired in the year 1805.

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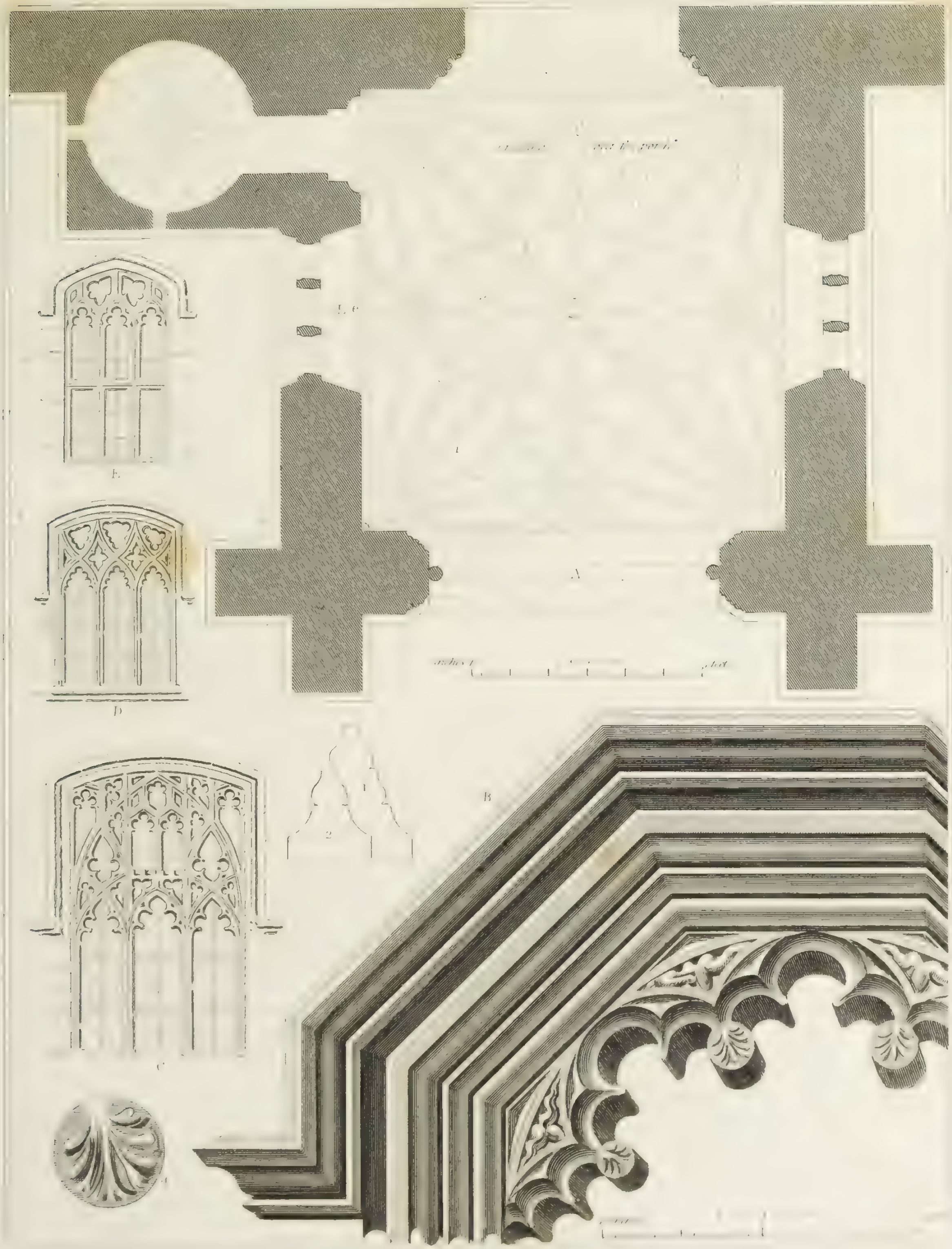
* Folke's Tables, page 121.

END OF THE ACCOUNT OF ST. NICHOLAS'S CHAPEL.



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S^T NICHOLAS CHAPEL,
Lynn Norfolk.
Plan of the South Porch & Detail.

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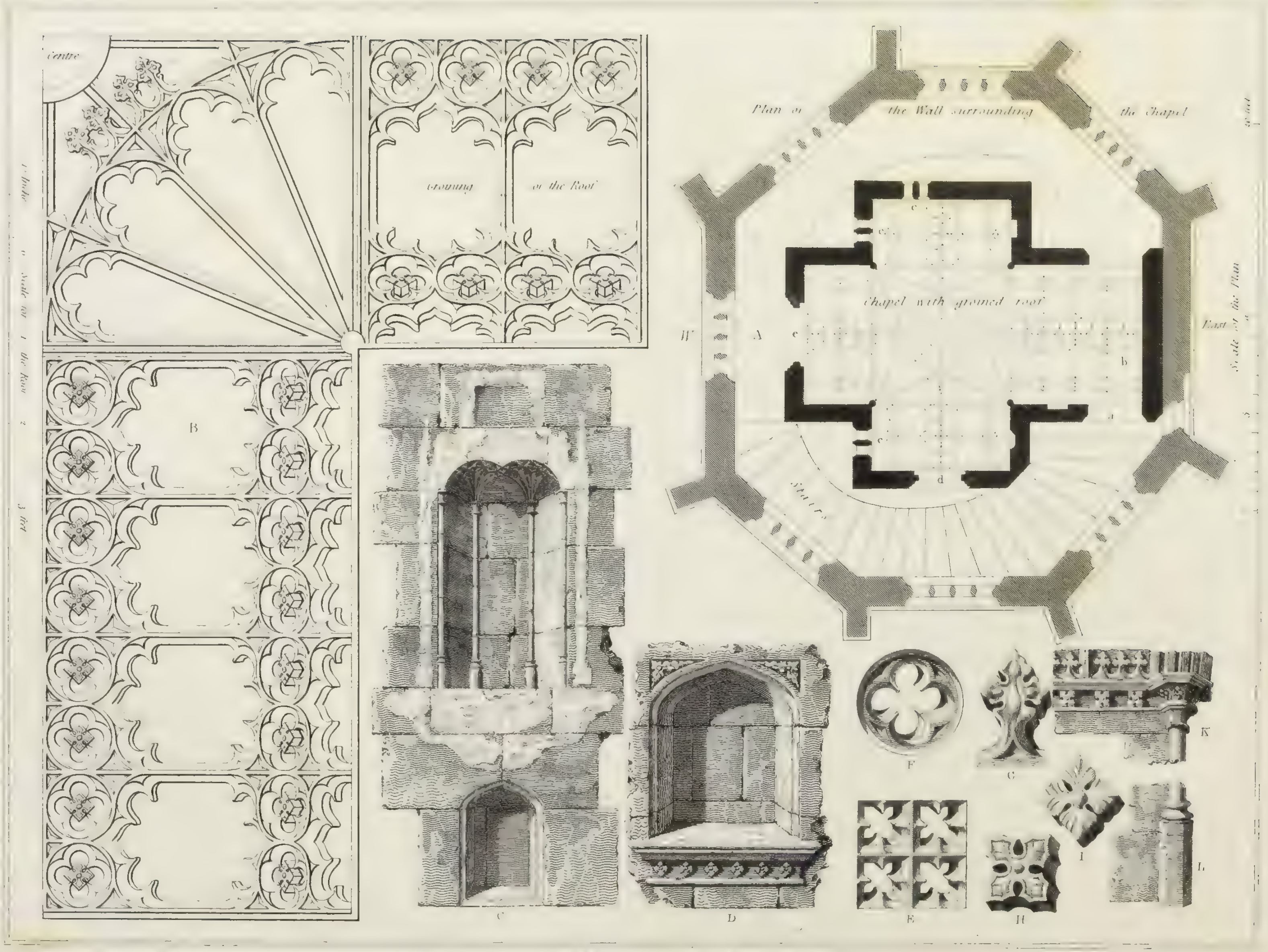
Centre
Groining of the Roof
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Plan of the Wall surrounding the Chapel
Chapel with groined roof
W
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East
Stairs
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b
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Scale of the Plan
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Engraved by J. Le Keux from a drawing by Mackenzie 1810 for the Architectural Antiquities of Great Britain.

# RED MOUNT CHAPEL,

Lynn, Norfolk.
(Plan and Details)

London Published April 1, 1810 by Longman & Co. Paternoster Row

(Printed by Cox & Barnett)

SOME ACCOUNT OF

# The Chapel of our Lady on the Mount, or Red Mount,

AT

# LYNN, NORFOLK.

By the Rev. EDWARD EDWARDS, F.S.A.

AMONG the numerous monuments of the architectural skill and religious zeal of our ancestors, few, equally deserving of notice, have been so generally overlooked as this elegant and very singular little building. To those who have only viewed it externally, the former epithet may perhaps appear inappropriate; but such as possess any degree of zealous partiality for the beauties of English architecture, in its best style, can never contemplate the interior of this chapel without surprise and admiration. If other buildings attract attention by their magnitude, this deserves it from its peculiar smallness. It is so well proportioned, yet so extremely diminutive, that it seems like a beautiful model for a much larger edifice, or it may not improperly be denominated a cathedral for Lilliputians. The extreme length of the chapel within, is only seventeen feet, and the width, or transept, is only fourteen feet; the perfect form of a cross is preserved, although it stands within an octangular wall. Of so curious a building, which I conceive to be the only one of the kind in this country, it is to be regretted that no tolerable account has yet been given to the public. Even the local historians speak of it as if they had scarcely ever seen the edifice! All that Parkin, in his continuation of Blomefield, says of this building, in the way of description, is in these words, which are taken from Mackerell's pitiful history of Lynn: "A little distant from the town, and near the walls thereof, stands another ruinous fabrick, called the Lady's-Mount, (alias the Red Mount,) in which, no doubt, by some remains of architecture, it appears there has been a chapel, dedicated, as the aforesaid title imports, to the Blessed Virgin[*].

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[*] History of Norfolk, fol. p. 611.

Description.—The common appellation of this building, Red Mount, is manifestly derived from the outer walls of it being of red brick. They form an irregular octagon, about 26 feet in diameter, with buttresses at the angles, faced with stone. Within the walls, a space is left sufficient for a passage round, and in the centre is a substantial pile of masonry, containing two vaulted apartments, or stories, beneath the chapel itself, which were approached by staircases from a door in the north-east side. The lower one, which is now used as a stable, is about fifteen feet long, by twelve wide, and, from the original floor, it was sixteen feet high. It had a window to the east, since converted into a door; and a fire-place on the south, now nearly covered with rubbish. There is also a door-way, with an obtusely pointed arch, and carved soffit, leading from this room through an arched passage, below the surface of the Mount, towards the west. This might originally have been another entrance, but there is at present no trace of it on the outside. This apartment was probably a kitchen, or a refectory; but the fire-place does not appear to have had any chimney since the erection of the present chapel. The vaulted chamber on the next floor is only twelve feet and an half long, from north to south, by eight in width, and not quite eight feet high in the middle. It has no window, but had a small flue for a fire-place in the south-west angle. This might have served as a dormitory, and there is room for another cell or two in the void spaces on each side.

The principal entrance was from the west, or at A in the annexed plan; whence a staircase of brick ascended on the south side of the building, leading to the chapel above. Here a very singular contrivance is observable: every worshipper was obliged to make a complete circuit of the chapel before he entered it, for the stairs conducted him immediately under, and as it were through the high altar *, then by a well-lighted gallery, on the north side, till he came to the west door, e, which is directly over that by which he first entered.

The altar was composed of stone slabs, about four inches thick, of which very distinct vestiges still remain. If more persons attended at a time than could be received into the chapel, which was probably often the case, they were enabled to see and hear the whole of the service through the apertures marked c, c, c, on the Plan.—A perspective view of one of these quatrefoil openings is shewn on the same plate, E. On the south side of the chapel is a door, d, leading into a small sacristy, whence another staircase ascended to the roof of the building.

Of

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* See the Section; also a and b in the Plan

Of the chapel itself, a much better idea will be formed from the annexed plates, than any description can convey. It appears to have been exquisitely finished in every part; and received light from four windows toward the cardinal points, in the form of quatrefoils, included in circles. (Vide letter F. in the plate of details, and also in the section.)—On the east side of each transept, and directly facing two of the apertures at c, c, were two small niches for images: one of which, represented in detail at letter C, had an elegant canopy over it, now shamefully defaced. On the south side of the altar is a neat piscina, as shewn at letter D. The letters G, H, I, represent the cornice with its members, and K, L, the capital and base of one of the pillars which adorned the four inner angles of the transept. The key-stone of the beautiful groined roof, is a hollow cylinder; upon the lower edge of which are rivets, calculated to have supported a rose, or pendant. The roof might perhaps have been surmounted by a small turret, which would be a great ornament to the building; but subsequent changes, first to a chimney, and then to a stand for astronomical instruments, have left not the least trace of its orignal character.

History.—We cannot hope to recover, at present, the name of the original founder of this chapel, as it was declared not to be known, upon an inquisition taken in the third year of Queen Elizabeth, before Sir Nicholas Le Strange, knt. Thomas Guybon, Henry Minn, and Henry Spilman, Esq. her commissioners. But from its connection with *the Gild of our Lady,* in this town, it may naturally be supposed to owe much of its present beauty, if not its foundation, to that society. The gild was founded in the third year of Edward III. A. D. 1329; and I think no part of this edifice can be confidently referred to so early a date. Many of those associations possessed a degree of opulence sufficient for a much larger undertaking; and the endowment of a college still attests the liberality of the gilds of Corpus Christi, and of the Blessed Virgin Mary, at Cambridge*. In addition to the numerous advantages which such institutions presented to their members, in regard to mutual defence and counsel, harmony and profit, it should be remembered to their praise, that their ordinances were conducive to good manners and good morals, and closely connected with the religion of the times. It is easy to ridicule the superstition which could expect to commute for sin, or merit a place in heaven, by a mass; but ought we not to respect the pious motive which

* See Masters's History of Corpus Christi College, Cambridge.

which induced them to follow the light they possessed, and learn to make a better use of the clearer light which we enjoy? They cannot however but be thought to deserve well of the antiquary, if they were in any degree instrumental in erecting or preserving such a building as this. The attachment of this gild to "the honour of our Lady," was marked by the days assigned for its four *morwespeches**. These appear to have been held in this building, and were all regulated by the festivals devoted to her honour; viz. the first on the Sunday after the Purification of the Blessed Virgin, the second on the day of the Annunciation of our Lady, the third on the day of the Assumption of our Lady, and the fourth on the day of the Conception of our Lady. The gild of St. Fabian and St. Sebastian also met occasionally at this chapel, and made their offerings; as appears by an order of that fraternity, made in the seventh year of king Henry VII. But the number of devotees to the Virgin, who flocked to her more celebrated shrine at Walsingham, in Norfolk, was immensely great; and as those who came from the northern and central parts of the kingdom, must have passed very near, and within sight of this chapel, it would naturally attract their notice, and share in the liberality of their donations. In the compotus of George Elyngham, prior of St. Margaret in the first year of Henry VIII. he accounts for 16*l.* 10*s.* as the profits and offerings of the chapel of the Virgin Mary at the mount: when the offerings at St. Nicholas chapel were only 6*l.* 4*s.*; and at St. James's 2*l.* 6*s.* 9*d.* Resources of this kind seem to have led the way to the erection of the present edifice, about the reign of Henry VI. or Edward IV. upon the base of some more ancient and much more humble building. The coarse red brick, of which the outer walls and lower apartments are built, was now no longer used; and every part of the chapel itself was newly raised with hewn stone, of a very close grain, though not capable of being "polished," as Grose says it is. The advantage, however, which the new building derives from the ancient base, in point of elevation, is more than counterbalanced by the danger to which it is thereby exposed; for though the cross is much smaller in all its dimensions than the external octagon, yet in several places it overhangs the base on which it actually stands; and on the west by the whole

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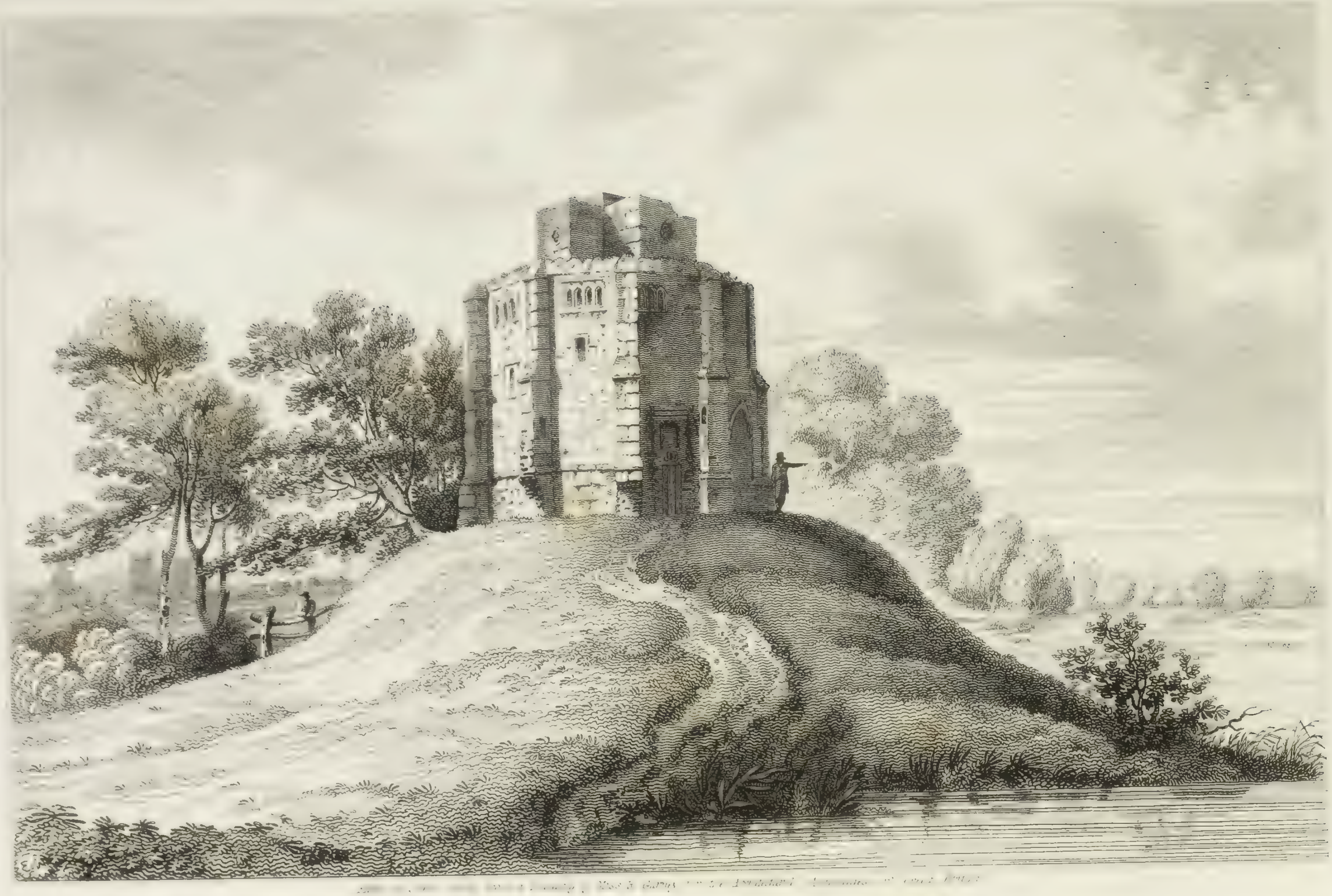
* This name of their meetings affords a curious instance of the wild irregularity of ancient spelling. In the Skyvan's, or Steward's book of St. Antony's gild, in this town, it is spelt mornspech, moronspech, moronspek, morspeche, mosspych, morowspech, morowspece, morwspech. As these words all contain the elements of morrow, or morning, and speech, I conceive them to mean a morning meeting, or ecclesiastical parliament of the little community.



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RED MOUNT CHAPEL, LYNN, NORFOLK.

View from the S.E.

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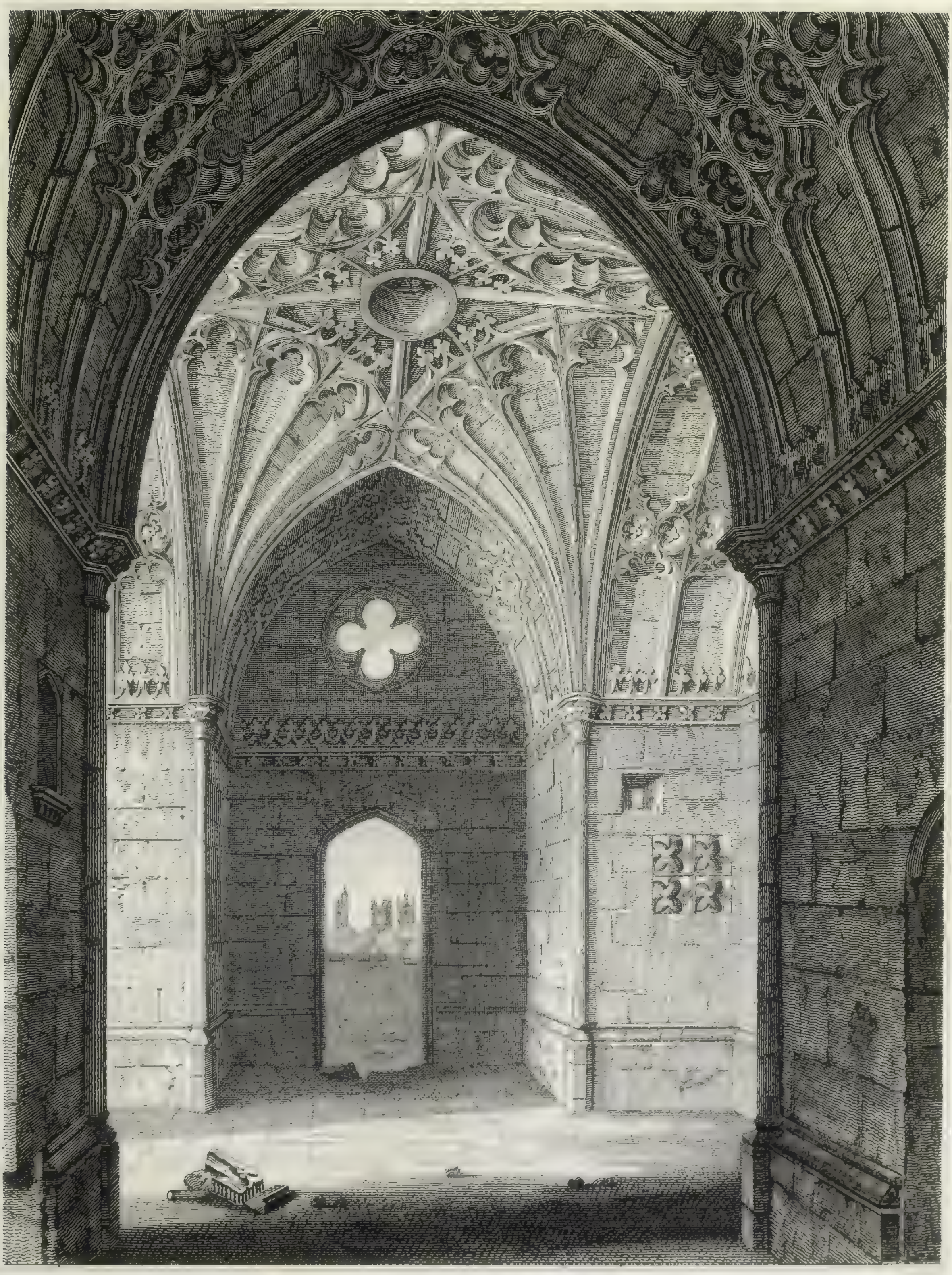
[illegible]



Engraved by John Smith from a Drawing by F. Mackenzie for the Architectural Antiquities of Great Britain.

THE RED MOUNT CHAPEL

at Lynn, Norfolk.

To the Revd [illegible]

[illegible]

[illegible]

whole thickness of the wall*. An arch was therefore turned to support this wall; but the outer buttresses having been decayed and given way to the lateral pressure, the arch itself has almost fallen in; and the whole west end of the chapel is fearfully suspended in the air, by the mere strength of the corner stones. From the striking similarity in the various ornaments and groining of this roof, to those of the chapel of King's College, Cambridge, it is impossible to refer it to any other period of English architecture; and it is highly probable that, during some of the interruptions which took place in the erection of that magnificent fabric, the same workmen might employ their time and talents on this diminished scale. It is said in the Norfolk Tour, that Edward IV. upon his retreat before the earl of Warwick, in October 1470, was lodged in this building, "which (it is added) the historian erroneously calls a castle." And Mr. Richards, in his History of Lynn, (p. 554) infers that this was "once a small fortress, or fortified and castellated place; so that it might, without much impropriety, be denominated a castle." I know not what historian is here particularly referred to, but Rapin (vol. 1. p. 608) gives us no reason to believe that the king was lodged *here* at all; for his words are "he *encamped* near Lynne, and lodged in the castle." But that this was ever a place of military strength, is a conjecture entirely unsupported by the present appearance of the building; and had any works of that kind surrounded, or been connected with it, their superior strength would have ensured their continuance for at least an equal length of time. Instead of which not a vestige, or any other mention of such a building remains. It may even be doubted whether the walls which enclose and defend great part of the town, were ever continued so far as this edifice†.

At the Reformation, and consequent suppression of the gilds, this chapel, of course, fell into disuse, and it was returned as "defaced" upon the inquisition before-mentioned. 3 Elizabeth. Various are the uses to which it has since been applied. Great indeed was the change, and not very small the danger, when it was converted into *a powder magazine!* Yet at a meeting of the hall, May 8, 1638, it was ordered, "that the town store of gunpowder be removed to Our Lady's Mount, new prepared." During the siege of the town by the earl of Manchester, anno 1643, this building appears to have been *a place of arms,* and a regular bastion was thrown up in front of it. Grose supposes that the cistern, which was visible a few years since in the lower apartment, was then provided as a reservoir for water. From its situation, with respect to the principal post of the besieger, it must have been much exposed to the fire of his artillery: but it does not appear to have suffered any material injury. Perhaps there might be more mercy for such edifices in the soldier, than in the puritan.

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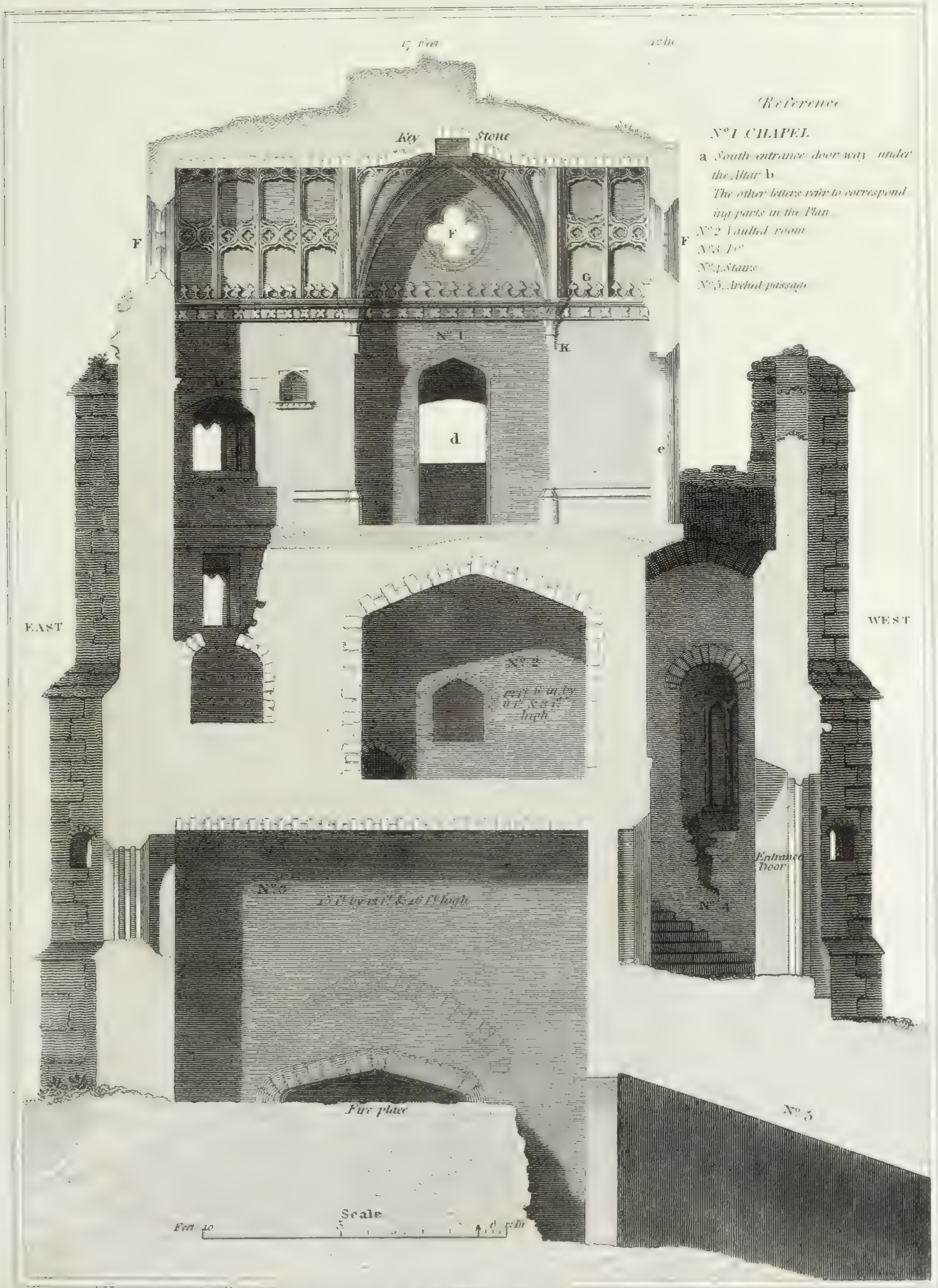
* See the section.

† In the corporation books, 6 June, 1504, 20 Henry VII. is the following entry: "This day John Lakenham hath taken the ground that owre Lady of the Mount standyth on, with all the ground that is from Gannock-wall-end, unto the Town-wall's-end, for xxv s. by yere."—And on 3 October, 1516, 8 Hen. VIII. "Peter Myller farms the pasture lying on both sides of the walls, from East-gate to the wall's end, next to the chapel of our Lady of the Mount."

In the dreadful plague of 1665, it is said to have been used as *a pest-house,* for which it was well adapted, on account of its separation from the town. On this occasion the stack of chimnies was probably erected, which were standing at the time Mr. Grose's view was drawn.

In 1754 there seems to have been some thoughts of converting it into a public house; for the site of it was let to Mr. Mixson, with this proviso: that "William Mixson have a lease of the Red Mount, and mill-piece, being 'the banks,' for twenty-one years, at 2*l.* 10*s.* he not to enclose or erect a public-house on any part thereof." It was, however, reserved for a less ignoble destination: for, in 1783, the use of this chapel was granted to a teacher of navigation for *an observatory.* But at this period it received an injury, which must hasten its destruction. In order to ascend to the roof, the north window was cut down, and made into a door-way. As the chapel already overhung its base, and was held together principally by the strength of the side walls, it was impossible that such an injudicious alteration could be made, without hazard to the whole fabrick. The opposite, or south wall, is now rent from the top to the bottom, and the joints of the beautiful vaulted roof are so much opened as to admit the wind and water, which must soon decay and destroy it.---In the late mayoralty of George Edwards, Esq. the buttresses were carefully repaired; and it is hoped that, before it be too late, some further means will be resorted to for the preservation of this venerable and curious structure.

END OF THE ACCOUNT OF THE RED-MOUNT CHAPEL.


17 Feet
12 In
Reference
N°1 CHAPEL
a South entrance door way under the Altar b
The other letters refer to corresponding parts in the Plan
N°2 Vaulted room
N°3 D°
N°4 Stairs
N°5 Arched passage
Key
Stone
F
F
F
G
N°1
K
d
e
EAST
WEST
N°2
high
N°3
high
Entrance Door
N°4
Fire place
N°5
Scale
Feet 10
5
0
12 In

[illegible]

Section from East to West of the

[illegible]

[illegible]

[illegible]

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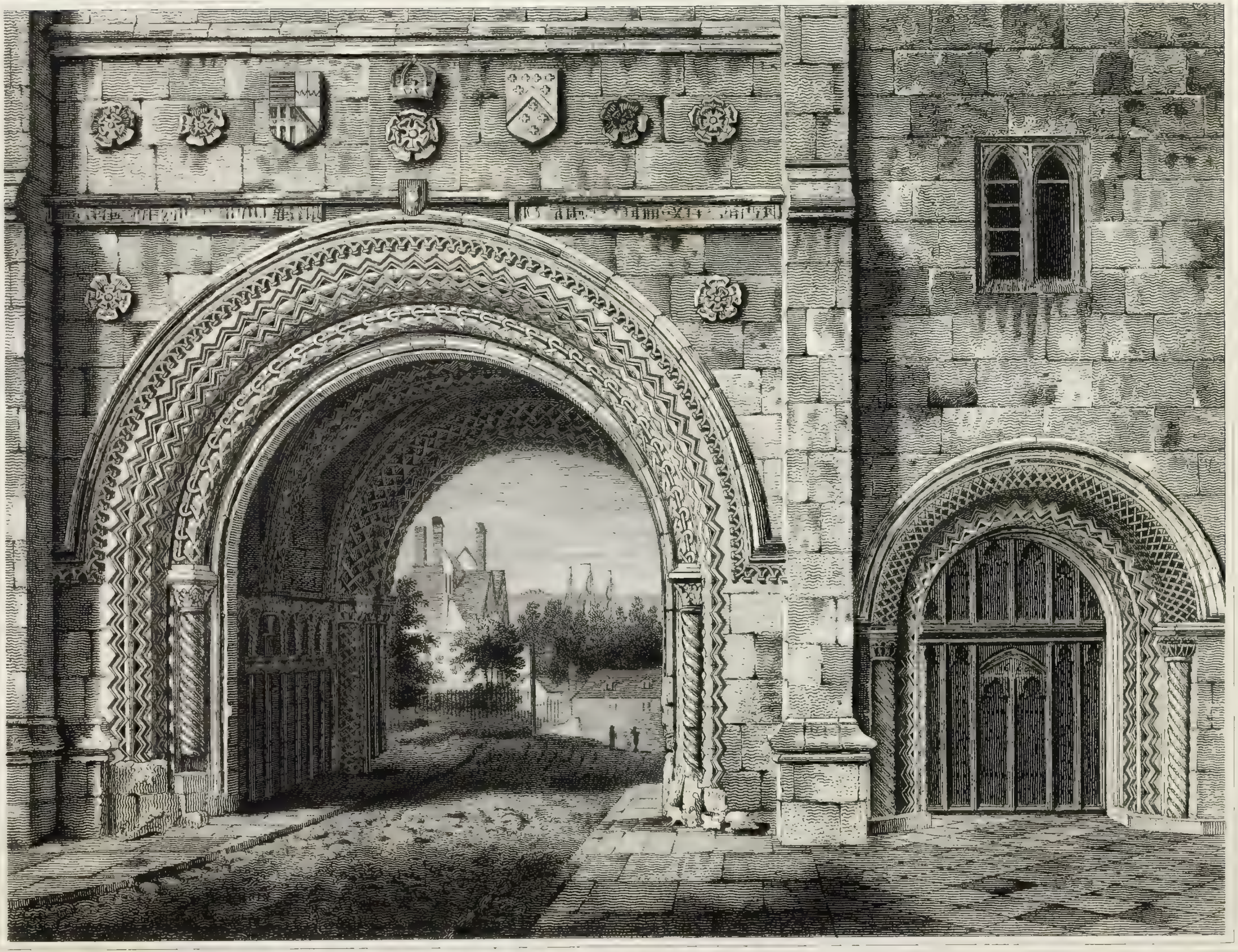

Engraved by J. Le Keux from a Drawing by F. Mackenzie for the Architectural Antiquities of Great Britain.

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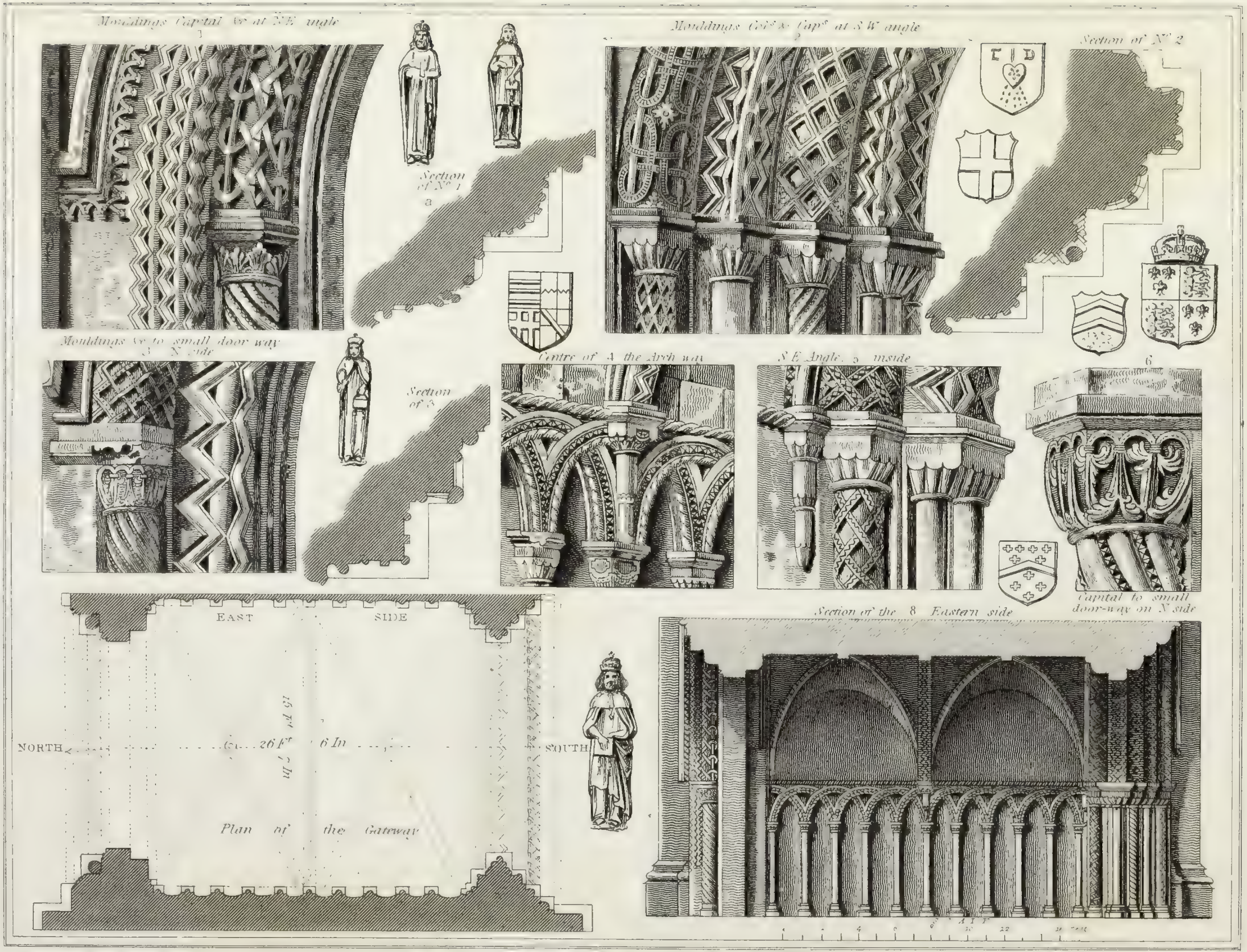
[illegible]

To Alexander Chalmers Esq. F.S.A. Author of A History of the Colleges &c. of Oxford and of several biographical works this Plate is inscribed as a public testimonial of respect and esteem by

John Britton.

London, Published [illegible] by Longman & Co. Paternoster Row, J. Taylor, High Holborn.

Printed by [illegible]


Mouldings Capital &c at N.E. angle
1
Section of No. 1
a
Mouldings Cols. & Caps. at S.W. angle
2
Section of No. 2
Mouldings &c to small door way
3 N. side
Section of 3
Centre of 4 the Arch way
S.E. Angle 5 inside
6
Capital to small door-way on N. side
Section of the 8 Eastern side
EAST SIDE
NORTH
SOUTH
26 Ft. 6 In
15 Ft. 7 In
Plan of the Gateway
4
6
8
10
22
FEET

Engraved by Saml. Lacey from a drawing by F. Mackenzie for the Architectural Antiquities of Great Britain

# THE COLLEGE GATEWAY, BRISTOL.

## PLAN, SECTION, & DETAILS

London, Published June [illegible], by Longman & Co. Paternoster Row

Printed by Cox & Barnett

# SOME ACCOUNT
# OF
# The College, or Abbey Gate-way,
# BRISTOL.

THE accompanying prints represent the architectural features of a singular edifice; the history of which has never been clearly developed. The varied and dissimilar styles of its architecture are calculated to excite curiosity, and the peculiar state of preservation of the oldest parts, will be likely to perplex and astonish the antiquary. In the upper portion of the building is displayed the characteristic style of the fifteenth century, whilst the lower division has the leading features of the eleventh, and twelfth. Buildings of this period are, however, generally much mutilated, from the corroding effects of weather, and from other causes; but the mouldings and architectural details of this gateway are peculiarly sharp, square, and perfect. This, with the unusual forms of a few of the ornaments, induce some persons to believe that the whole edifice is comparatively modern; but imitative of older works. In the chapter-house, attached to the cathedral, and in a gateway*, connected with the monastic buildings to the south of the edifice here represented, the same style and ornaments prevail. Hence it may be fairly inferred that they are all of the same age, to ascertain which we must refer to the history of the monastery. In this it is recorded that, " upon Easter-day, in the year of our Lord 1148, the four bishops of Worcester, Exeter, Landaffe, and St. Asaph, consecrated the church and buildings which Robert Fitz-Harding had newly built near the town of Bristow in his manor of Bileswicke *." Barrett † says, "the monastery was began to be erected in the year 1140." An inscription on the north front of the gateway is at variance with these dates, in stating that King Henry the Second and Robert Fitz-Harding were the first founders of this monastery. As Henry did not succeed to the crown till 1154, there must be some error either in the inscription, or in the former date: unless indeed Henry joined Fitz-Harding in the foundation before he came to the throne, or unless this applies to the time of converting the priory into an abbey ‡. The letters of the inscription appear to be of the same age as the upper part of the gateway; *i. e.* the reign of Henry VII. It extends from buttress to buttress, on a facia, immediately over the large arch;

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* This is singular in the form of the arch, being obtusely pointed: but it has the same style of lozenged ornament, and similar mouldings to the small semicircular door on the north side of the College Gateway.

**Rex Henricvs Secvndvs et Dominvs Robertvs filivs Hardingi filii Regis Daciae hvjvs Monasterii primi fvndatores extitervnt.**

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* Smythe's Berkley-Hernesse MSS. This Robert Fitz-Harding, according to these MSS. in Berkley Castle, was son of Harding, a mayor of Bristow, who was "certainly second son of a king of Denmark," and was sent to England by William the Conqueror, in 1069, and settled in Baldwin Street, Bristol. His eldest son, Robert, advanced Henry II. several sums of money to support his expences in carrying on his wars against Stephen. In return, that monarch granted him the estate of Roger de Berkeley of Dursley. About this time Stephen was a prisoner at Bristol. Robert Fitz-Harding, as Camden states, "was an alderman of Bristol, and so great a favourite of King Henry, that, by his favour, his son Maurice married the daughter of Lord Barkley, whence his descendants, who flourished in great honour, are still styled Barons Barkley, and some of them are buried in this church." Gough's Camden, I. p. 64. In "the Sepulchral Monuments in Great Britain," Vol. I. p. 28. is a view of a monument, said to be raised to the memory of Robert Fitz-Harding, and Eva his wife: and an inscription, attached to the tomb, contains the same statement; but the tomb is evidently commemorative of Maurice, Lord Berkley, who died 1368, and his lady, whose statues, in the costume of that age, are recumbent on the tomb. The founder was interred at the entrance to the choir: but a flat stone, which formerly indicated the spot, has been removed, and is now nearly covered by "the Dean and Prebendaries seat." Willis's Survey of Cathedrals, I. p. 768. *The plan* of the cathedral, in Barrett's History, is copied from that in Willis's Survey.

† History of Bristol, p. 247.

‡ Tanner says "this monastery was certainly founded before King Steven's death;" Henry, "when only Duke of Normandy, made several donations to it." Notitia Monastica. It was first a priory of black-canons, and "changed into an abbey in the latter end of the reign of Henry II." Fitz Harding died 1170.

Brown Willis * gives the date of 1148, as being affixed at the end of this inscription; and Dr. Thomas Smith, in a letter communicated to Dr. Wallis, says, the date was 1140†: but both these *theoretical* antiquaries are mistaken, as there is no date inscribed, and probably never was.

Admitting that the lower part of the gateway was erected about the middle of the twelfth century, it affords us a most interesting specimen of the prevalent style of decorating arches, vaultings, and side walls. The age of the upper story is less doubtful: for not only the styles of architecture and sculpture are evidences of the time when designed, but history is more specific. It was either wholly built, or materially altered by Abbot Newland, *aliàs* Nailheart ‡, and Robert Eliot, his successor, both of whose armorial bearings are affixed to different parts of the building. The arms of the first is a heart pierced with nails: and those of the latter, a chief charged with two mullets. The two lower statues on the south side, with the shields thus marked, are presumed to represent those Abbots. The upper story, as finished by them, was very highly enriched with niches, canopies, statues, and various armorial insignia: among the latter are the arms of the Berkleys §, those of the monarch, with roses, crowns, &c. The accompanying plate, (View of the south side,) displays these features. Instead of the sash windows, which now disfigure both fronts of this very curious gateway, the spaces between the niches, on both sides, were occupied by bay, or bow-windows supported on trusses. Each of these windows was adorned with six shields of arms*. On the eastern side of the gateway was a circular staircase, surmounted by a turret: and on the western side was a smaller gateway, or postern, over which were the dwelling rooms of the warden, or porter.

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* This writer, to whom we are certainly indebted for the preservation of much useful matter respecting ecclesiastical antiquities, has impeached his knowledge of ancient architecture, by saying this "noble gatehouse was built in King Henry VIII.'s time," though it appears evidently to be the work of two distinct and distant eras.

† See Archaeologia, Vol. XIII. p. 132.

‡ He was chosen Abbot, April 6, 1481. Henry the Seventh employed him in foreign embassies. Emulating his monarch in the gorgeous buildings of the times, Newland made several alterations and additions to the cathedral. He also laudably employed his leisure time in writing a history of his church; and another of the Berkley family, both of which MSS. are said to be preserved. He was called the "Good Abbot." See Wood's Athenæ Oxoniensis. I. 639.

§ These are a chevron between 10 crosses pattee; but the crosses were not used in the Berkley arms before the 9th of Edward I. when Thomas succeeded to the barony.

### ILLUSTRATIVE PRINTS.

PLATE I. *fig.* 7. represents the *plan* of the gateway, with its two large arches, and their corresponding columns, mouldings, &c. also the disposition of the ribs under the roof, and pilaster columns, with coved recesses between them: *fig.* 8. is an elevation of the eastern side of the gateway.—Figures 1, 2, 3, 4, 5, 6, display the variety of ornaments which serve to enrich the mouldings of the arches. The four figures and the shields are from the north front.

PLATE II. The lower portion of the gateway, on the north side, shews the large arch with its various ornamented mouldings, its two spiral columns, the facia immediately over the arch, with indication of the inscription, also seven roses, three shields of arms, and a crown. On the right-hand side of the print is represented the highly enriched and elegant lateral arch. On its ponderous, carved door are the letters 𝔍. 𝔑. and the date 1660.

PLATE III. View of the south side, shews the whole elevation, as it now remains; and it may be easily inferred, from this print, how much the sash windows injure the effect of the building. The large arch, on this side, is peculiarly rich in ornament and grand in effect. It is formed of four bold mouldings, each of which is covered with sculptured ornaments, and each varies from the rest. In the spandrils are two roses: over which is a row of shields and other roses. Above are four statues in niches, the two lower of which are supposed to represent Abbots, Newland (to the right), and Eliot (to the left).

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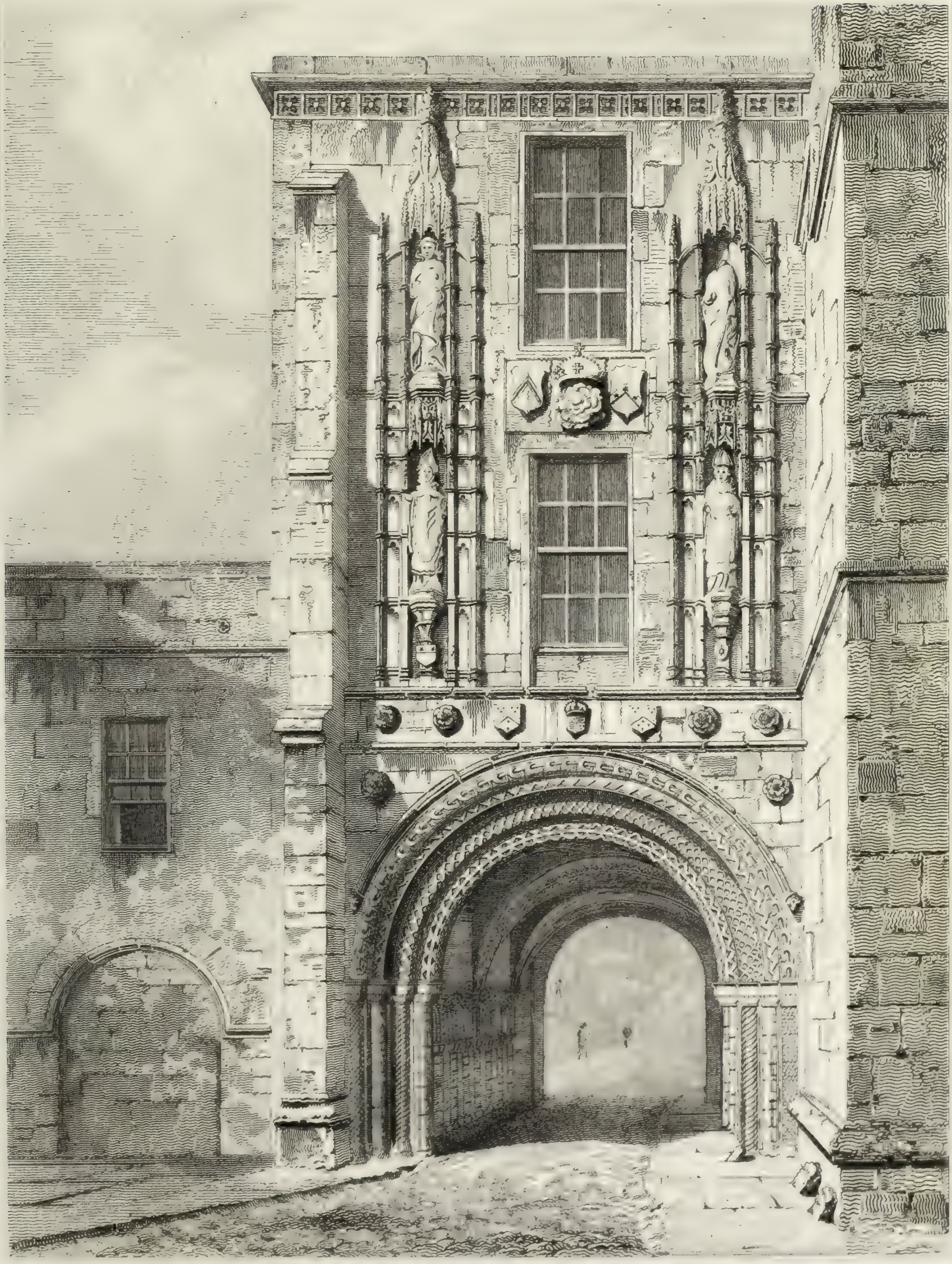
* A view of the north front is published in Barrett's History, with the bay window, arms, &c. but he justly says that, "it gives but an imperfect idea of the building." There is no name of draftsman or engraver, nor is any authority adduced for such representation. Still there is no reason to question the existence of such window: for it strictly corresponds with the style of the age.

END OF THE ACCOUNT.



Etched by John Smith from a drawing by F. Mackenzie for the Architectural Antiquities of Great Britain.

[illegible]

North Side.

London, Published April 1, 18[illegible] by Longman & Co. Paternoster Row.

Printed by Bishop.

### SOME ACCOUNT OF

# Binham Priory-Church,

### NORFOLK.

Blomefield and Parkin in their prolix and dull "Topographical History of the county of Norfolk,"* have neglected to describe, and indeed have scarcely noticed the large remains of the Priory Church at Binham. They merely observe that, "Mr. Samuel Buck published a print of the ruins of this priory, and its church, great part of the west end of which church, was standing then, in 1738†." This is not only a negligent mode of description, but is reprehensibly erroneous, for it implies that the whole church was gone when they published, and that only part of the west end was standing in 1738. In the year 1809, however, a large portion of this building remained, as displayed in the two annexed prints: and it is very evident that no part had been rebuilt since Buck took his drawing. The *ground-plan* shews the extent, and relative proportions of the nave, north aile, north transept, western front, and ruined fragments of some other parts. Between the piers, on the south side of the nave, is a modern wall, which was probably erected when the church was made parochial: the nave is also abridged in length by another modern wall at the east end. The style of architecture in the piers and arches of this part of the building, is certainly early Norman: and the chief part of the remains is of a corresponding age. In the upper tier of windows, and in the western front, the architecture presents a different style and character. One is clumsy, massive and heavy; the other lofty, elegant and light. The former was erected early in the twelfth century, and the latter, about the middle of the thirteenth. The interior elevation of the nave contains three divisions in height, and, when entire, eight in length. The style of arches, piers, and attached columns is shewn in the annexed plate; in which is also represented an enriched font, of the style of the fifteenth century*.

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* This work, which extends to three vols. folio, and has been recently reprinted in eleven volumes, royal octavo, contains but little information, respecting the ancient buildings and other antiquities of the county: yet the authors are very minute in the names, &c. of incumbents, the number and dates of bells, inscriptions on tomb-stones, roofing of churches, and other trivial branches of topography. It may be safely said that no class of literature has been more trifled with, and thence more neglected and despised by every discriminating reader, than the topographical.

† History, &c. Vol. IX. p. 211. 8vo. edit. 1808.

The *Western Front* of this church, when in a perfect state, must have been highly decorated with columns, arcades, windows, mouldings, &c. and thus have presented a grand display of architectural embellishment. Its arches, columns, mouldings, &c. nearly resemble the same features in the galilee of Ely Cathedral, the western front, and chapter house of Salisbury Cathedral: all of the thirteenth century. At present, it is much dilapidated, and its large central window, and that to the north aile are filled up with plaster, &c. When I visited Binham, the front wall was partly detached from the side walls and roof, and the whole edifice in a very ruinous condition: yet it is still used as the parish church. To the east and south of the present building are several remains of piers, columns, and walls: and at a short distance from the western front, are some ruins called the gaol. Further to the west is a house and premises called the Abbey Farm.

The History of Binham Priory, will not afford us much light to discover the eras of the building. It states, that Peter, Lord Valoins, a nephew of William the first Norman King, and Albreda his wife, "founded here, with the consent of the Conqueror, a *priory* of Benedictine monks, as a cell to the Abbey of St. Albans, but to be subject only, as the priory of Lewes was, to that of St. Peter of Clugni in France, and paying only to St. Albans a mark of silver annually; but not finished till the beginning of the reign of King Henry I."† Roger, the son of Peter, confirmed what his father had given, and was also a considerable benefactor. Others of the same family contributed to support, and augment the establishment.

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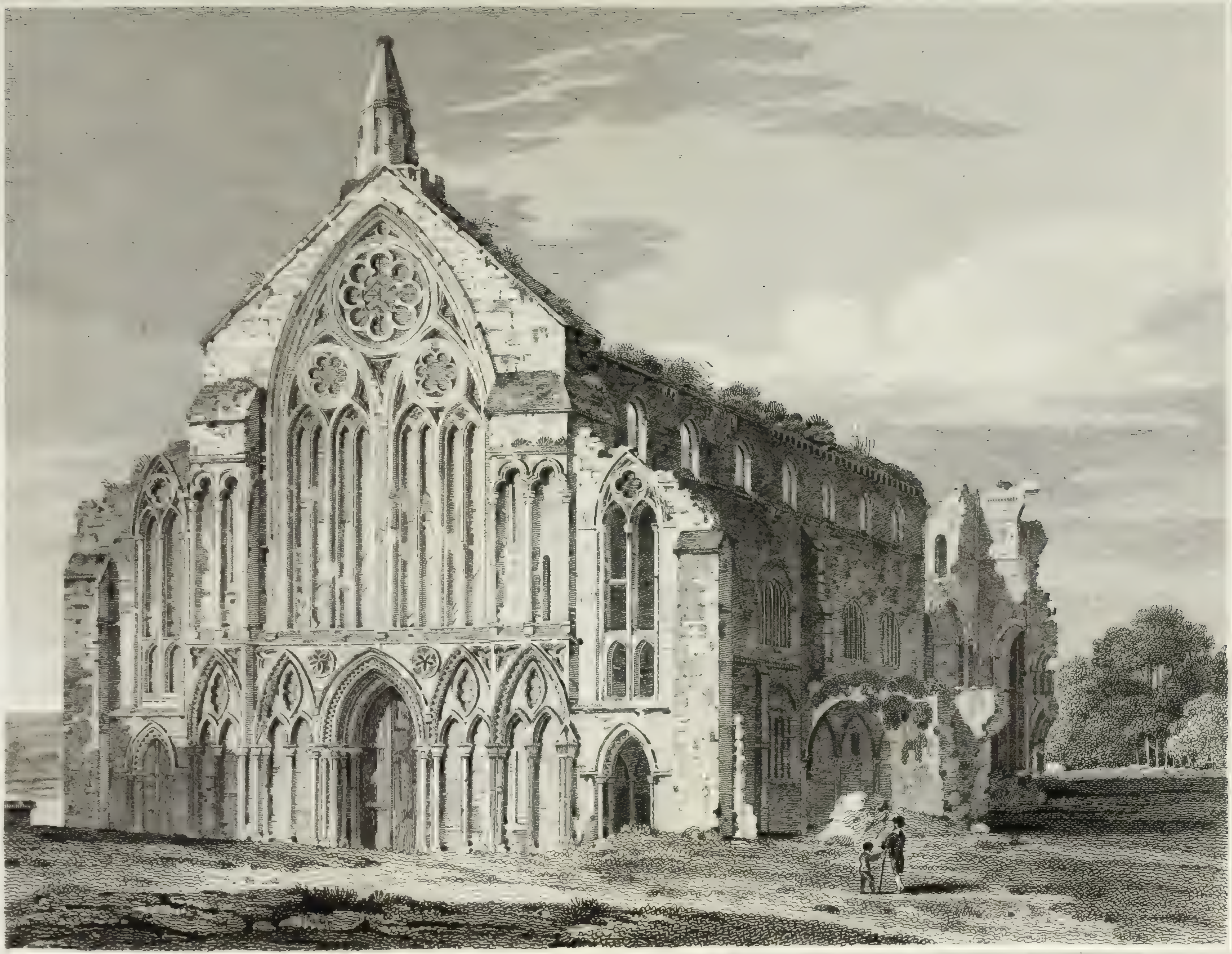
* This *font* is elevated on two steps, or pedestals, and has eight subjects of sculpture in basso-relievo; and on the shaft, are eight statues, beneath as many canopies. Among fonts of this class, and style, there is one in Walsingham Church, which exceeds all I have seen, in profusion of sculptural ornament, and in the height and character of its base. A view of this, engraved by J. Le Keux, from a drawing by Mackenzie, will be given in a subsequent portion of the present work.

† History of Norfolk, IX. 210.

END OF THE ACCOUNT OF BINHAM PRIORY-CHURCH.



Engraved by Wm. Woolnoth. Drawn by F. S. Munn. Sketched by F. Mackenzie, for the Architectural Antiquities of Great Britain.

THE PRIORY CHURCH AT BINHAM,

NORFOLK.

To ROBERT CLUTTERBUCK, Esq. F.S.A. who has contributed much, particularly to Topographical & Antiquarian Literature, this Plate is inscribed by J. Britton.

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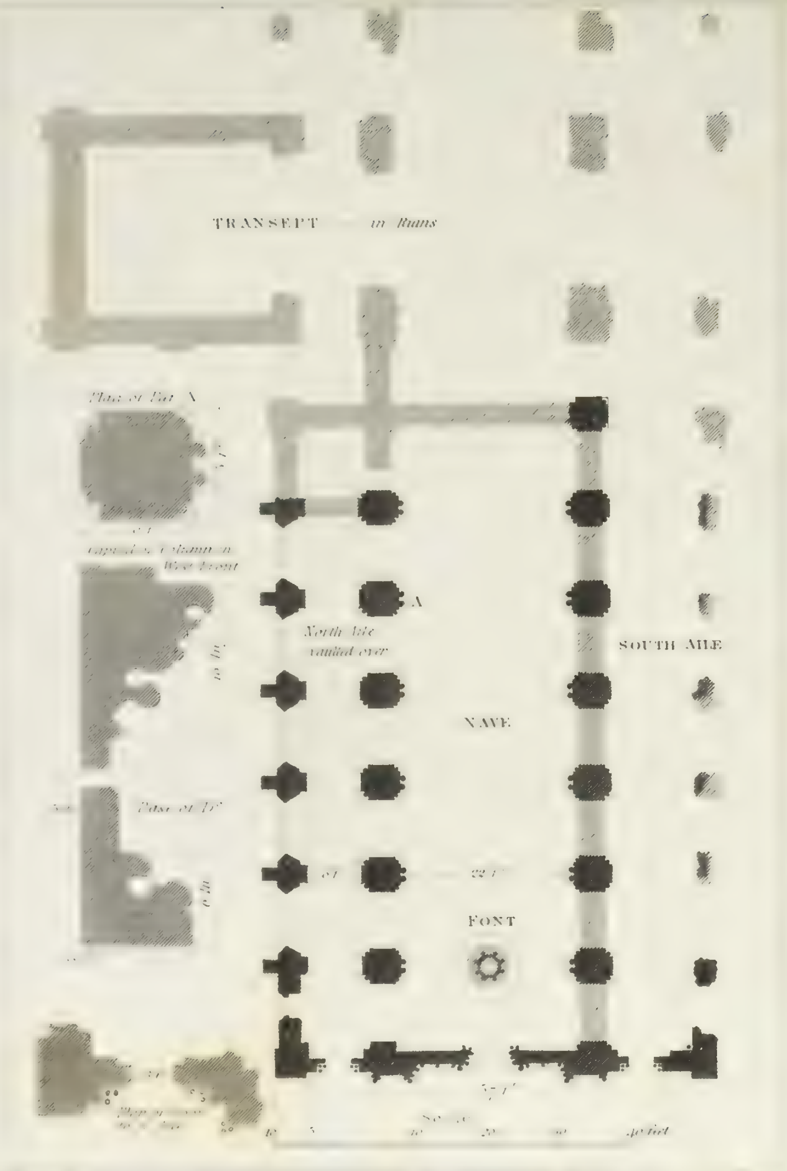
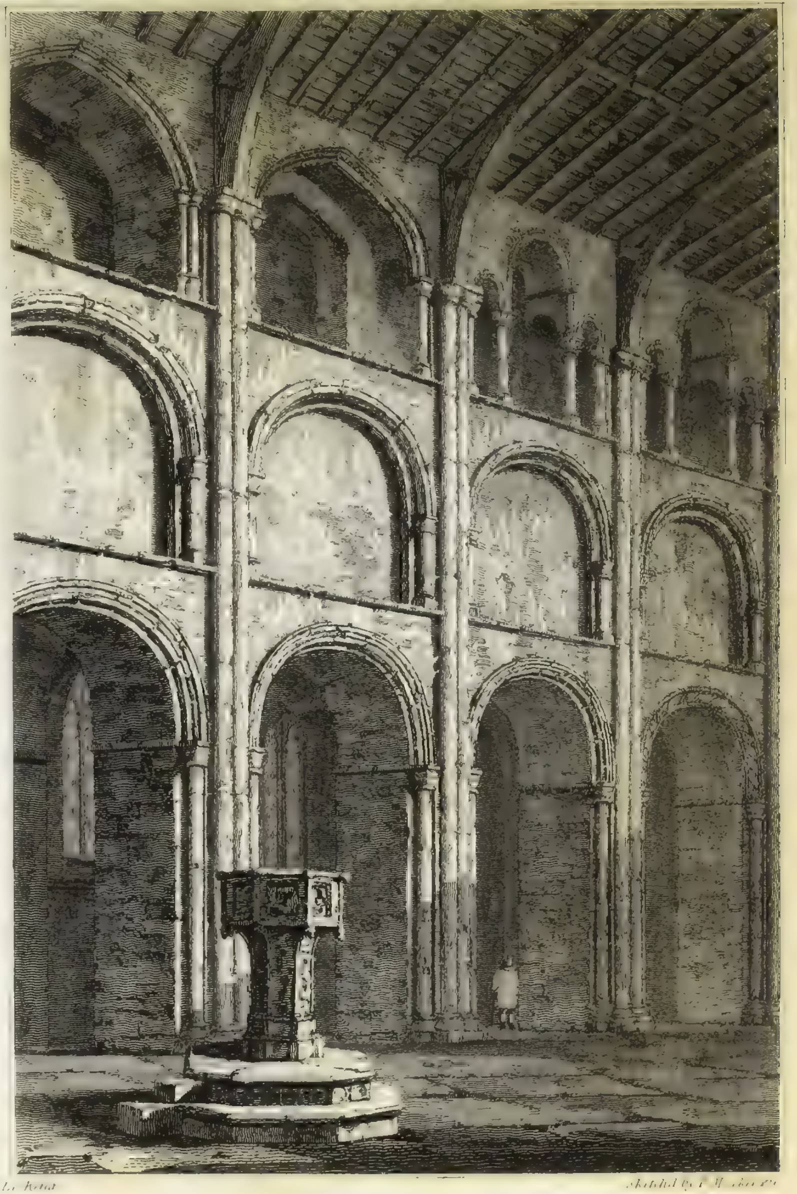

TRANSEPT in Ruins
Plan of Pier A
Capital of Column in West Front
Base of D°
North Isle vaulted over
A
SOUTH AILE
NAVE
FONT
feet

NORTH SIDE OF NAVE



Engraved by J. Le Keux

Sketched by F. Mackenzie

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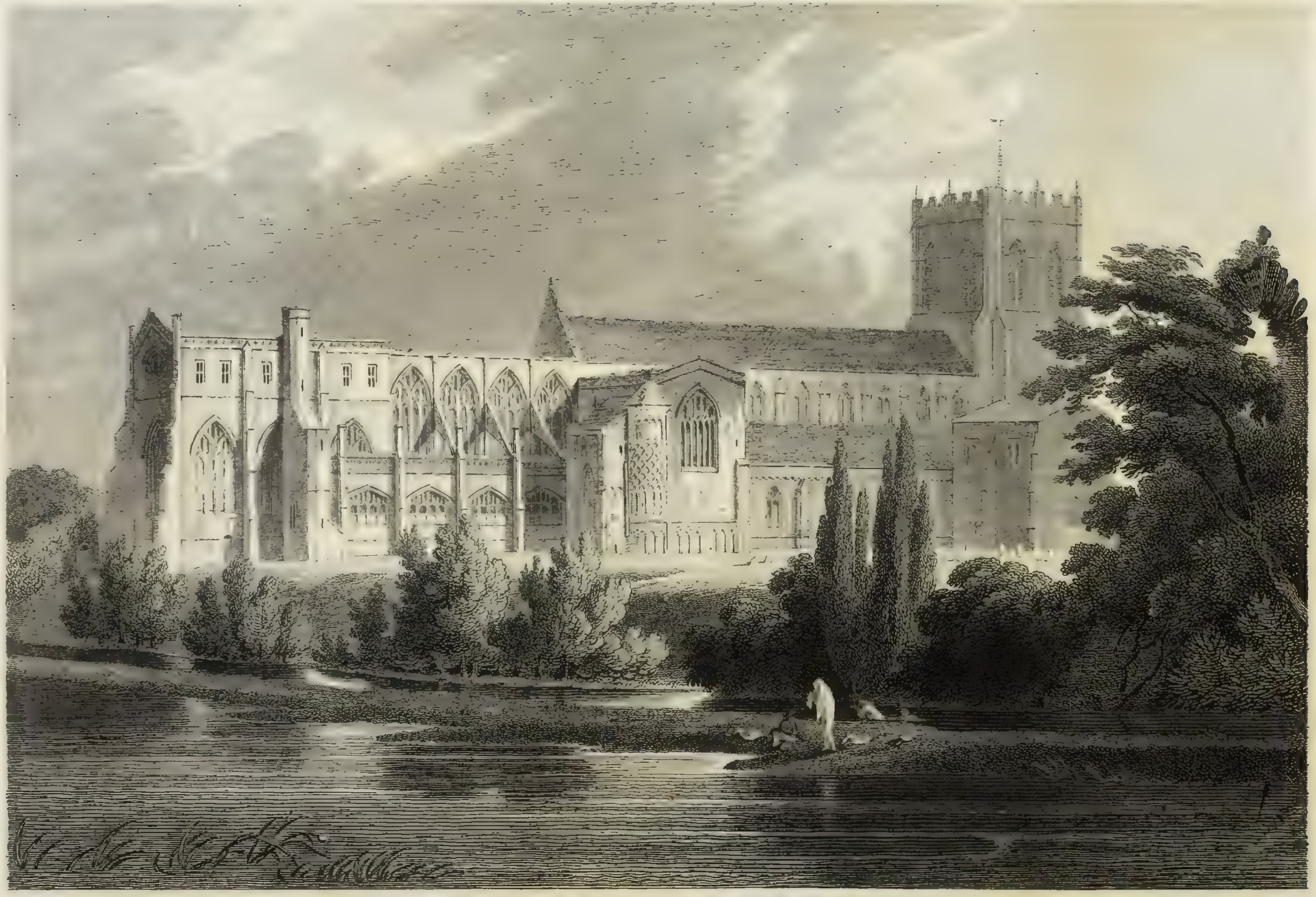

Drawn & Engraved by S. Rawle for the Architectural Antiquities of Great Britain.

S.E. VIEW OF

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London, Published July 1, 181[illegible] by Longman & Co. Paternoster Row.

Printed by [illegible]

### SOME ACCOUNT

### OF

# The Priory-Church, at Christ-Church,

### HAMPSHIRE.

A Monastic establishment was settled at this place, which formerly bore the name of Twynham, or Twyneham-bourne, at a very remote period: but the era and style of the original foundation have not been ascertained by any of our antiquaries. Camden, Dugdale, and Tanner, state that it was appropriated to a dean and twenty-four secular canons as early as the reign of Edward the Confessor, when it was known by the name of the Holy Trinity. After the Norman Conquest, we find that Rainulphus Flambard was advanced from this deanery to the See of Durham, by William Rufus: and according to the evidence of history, both the monarch and bishop were more noted for their vices than virtues. The first was murdered in this county: and the second deemed it necessary, either to gratify his worldly ambition, or to propitiate the Deity, to build, at this place, a church, with some conventual dwellings. This was dedicated to Christ, and the adjoining town, from that period, has obtained the name of Christ-Church. The crafty bishop * did not long enjoy his prosperity and episcopal honours, for King Henry the First imprisoned him in the Tower, and confiscated his property. From this prison however he contrived to escape, and by some of his friends was escorted to France, where he prevailed on Robert, the eldest brother of Henry, to invade England. The rival brothers met near Portsmouth; but, instead of fighting for the kingdom, an amicable arrangement was made: and it was stipulated, among other things, that Flambard should be reinstated in the bishopric of Durham.

It

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* Ordericus (Vit. p. 678.) charges him with prodigality, luxury, libertinism, ambition, and avarice, as well as with flattering the king in his vices. Carte—(Hist. Eng. i. 456)—describes him as having acquired great ascendancy over the king, and considerable power in the country. Before he became prelate, he had a seat in the great council of the nobility of the kingdom. Possessing much courage with considerable eloquence, he over-awed and intimidated many of the nobles, and was so complete a tyrant in behalf of his haughty and avaricious monarch, that he was generally hated and dreaded.

It does not appear that he ever regained his influence at Christ-Church: for Henry the First granted the priory, town, and some adjoining lands to Richard de Redvers, who augmented the monastic endowments, by confirming on them some lands in the Isle of Wight, one of his baronies called Absam, and induced the parishioners to grant their tythes to the same foundation. Earl Baldwin, or Baldwin de Redvers, the lay-patron and son of the above Richard, prevailed on Henry de Blois, Bishop of Winchester, to alter the constitution of the monastery, from seculars, to canons regular of the order of St. Augustine, under the controul of a prior, and at the same time confirmed all the grants made by his father, and added some benefactions of his own. His son Richard ratified these, and allowed the canons to elect their own prior. At the dissolution of Henry VIII. the revenues of this priory were valued, according to Speed, at £544. 6*s.*; but Dugdale states it at £312. 7*s.* 9*d.* The church was granted (37 Henry VIII.) to the inhabitants of the town, and is now used for parochial service.

The extent of the buildings erected by Flambard at Christ-Church, and the endowments then made for the support of the monastery, are not specified by any of our ancient writers: but it is presumed that parts of the nave, and transepts of the present church are of his age. These are evidently of the early Norman style, and present some curious, and rather peculiar architectural features. In a late scientific publication it is stated that, Flambard displayed no "mean proof of his love for architecture, by the erection of this collegiate church before his promotion to the See of Durham *." To carry on this building he appropriated the income of the monastery, and thereby incensed Godric, the senior, and the twenty-four canons. Regardless of their resentment he proceeded with the work, having first pulled down the old church, also nine contiguous houses, with other buildings belonging to the canons †.

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* "Some Account of the Cathedral Church of Durham," by the Society of Antiquaries of London, fol. It is much regretted that this "Account" is so very brief.

† Like the generality of ancient religious edifices, this church was not completed, according to the credulous opinions of the people, and the crafty stories of the priests, without the interference of miracles. As such stories serve to characterize the times, it cannot be deemed irrelevant to notice them occasionally: though it is rather repugnant to my feelings, to repeat and record the silly tales of superstitious gossips, and cunning monks. At first, it is said, the foundations of Christ-Church were laid on St. Catharine's Hill, in the vicinity, and that the materials used in the day, were removed

The annexed PRINTS display the northern side, east end, tower, and porch of Christ-Church: also a monumental *chantry*, raised to the memory of Margaret, Countess of Salisbury. The north side presents five various divisions of the church: 1, the tower at the west end, 2, the north porch, nave, and aile, to the west of the transept, 3, the north transept with a singular staircase turret, at the N. E. angle, 4, the upper part of the choir, with its north aile, and 5, the chancel, with a room over it. The whole constitutes a long range of building, and displays several distinct, and dissimilar styles of architecture: the oldest, in the transept, being part of the original building, and the latest, *i. e.* the aile to the choir, and upper part of the chancel, being as late as Henry the Eighth's reign, and were probably built by the last prior. The *north transept*, is represented by the annexed print, which also shews one of the upper, or clerestory windows of the choir, and one in the aile. The basement is ornamented with a row of arcades of semi-circular mouldings intersecting each other. This range, and the style of columns and arches are similar to parts of the south side of Malmsbury-Abbey Church: also of parts of Durham Cathedral Church, probably built by Flambard. The diamond shaped, or lozenged tracery, on this staircase-tower has some analogous passages at Durham. The window inserted in the centre of this transept is of much later date than the original masonry. At the other angle of this transept is a buttress of unusual form.

The *interior* of this church, as well as the outside, presents many curious and interesting specimens of ancient architecture. "The nave is formed by a double row of massive square pillars, with demi-columns; between these pillars are semi-circular arches, springing from grouped pilasters, which are lateral projections from the great pillars. Each of these arches has a zigzag moulding, or cornice, and the space between them and the second story of arches is filled up with little triangular indentations. The arches of this second story are also semi-circular, the capitals of these pillars displaying various examples of feuillage: and the shafts of some of them ornamented with diamond network, chevrons, and other figures. This story of arches, is again surmounted by a third

removed in the night to the present spot. Again, when the sacred building was rapidly advancing, more workmen were seen to be employed, than received wages: and further, a long beam, still pointed out at the east end of the church, was at first too short for its intended situation, but was miraculously extended: it may be remarked that the bungling miracle-carpenter was not very skilful in his trade, as at last he made the beam too long.

third; the arches of which are pointed, and have windows in them; round these is a triforium, or passage *." Many other parts of this interesting building are entitled to particular description and illustration; but at present, I must restrict myself to one more object: *viz.*

The *chantry monument to Margaret, Countess of Salisbury.* This stands on the north side of the high altar, between the choir and aile: and in its design and execution may be considered an elegant example of the monumental architecture of Henry the Seventh's reign. The southern elevation, represented in the annexed print, is particularly embellished with niches, canopies, foliage, quaterfoils, tracery, &c. and the opposite front is also ornamented, but not so much. The inner roof is covered with fan-tracery, in the centre of which is a sculptured representation of the Trinity, with a figure of the countess, kneeling. At the eastern end are the Montacute arms with supporters, and the motto of "*Spes meo in Deo est.*" When Lord Cromwell sent his emissaries here, in the time of Henry VIII. this monument was much defaced; an account of which is thus described in a letter to the said lord. "In the church we found a chaple and a monument, curiously made of Cane stone, prepared by the late mother of Renald Pole for herre buriell, which we have caused *to be defacyd* and all the armys and bedgis clerely to be delete †." This countess was grand-daughter of the famous Richard Nevil, Earl of Warwick, commonly called the *king-maker.* She was born at Farley Castle, in 1475, and was attainted of treason in the bloody parliament of 1539, and after suffering cruel imprisonment for two years was beheaded. The monument and vault beneath, now belong to the Right Honourable George Rose.

The *altar-piece* in this church is a curious specimen of ancient sculpture: a view of which, with an ample account by the Rev. Dr. Milner, are contained in Carter's "Ancient Sculpture and Painting," vol. ii.:—A particular description of some repairs and restorations made in the church, in the course of last year, under the direction of the Rev. Mr. Bingley, is printed in the Gentleman's Magazine for June 1810.

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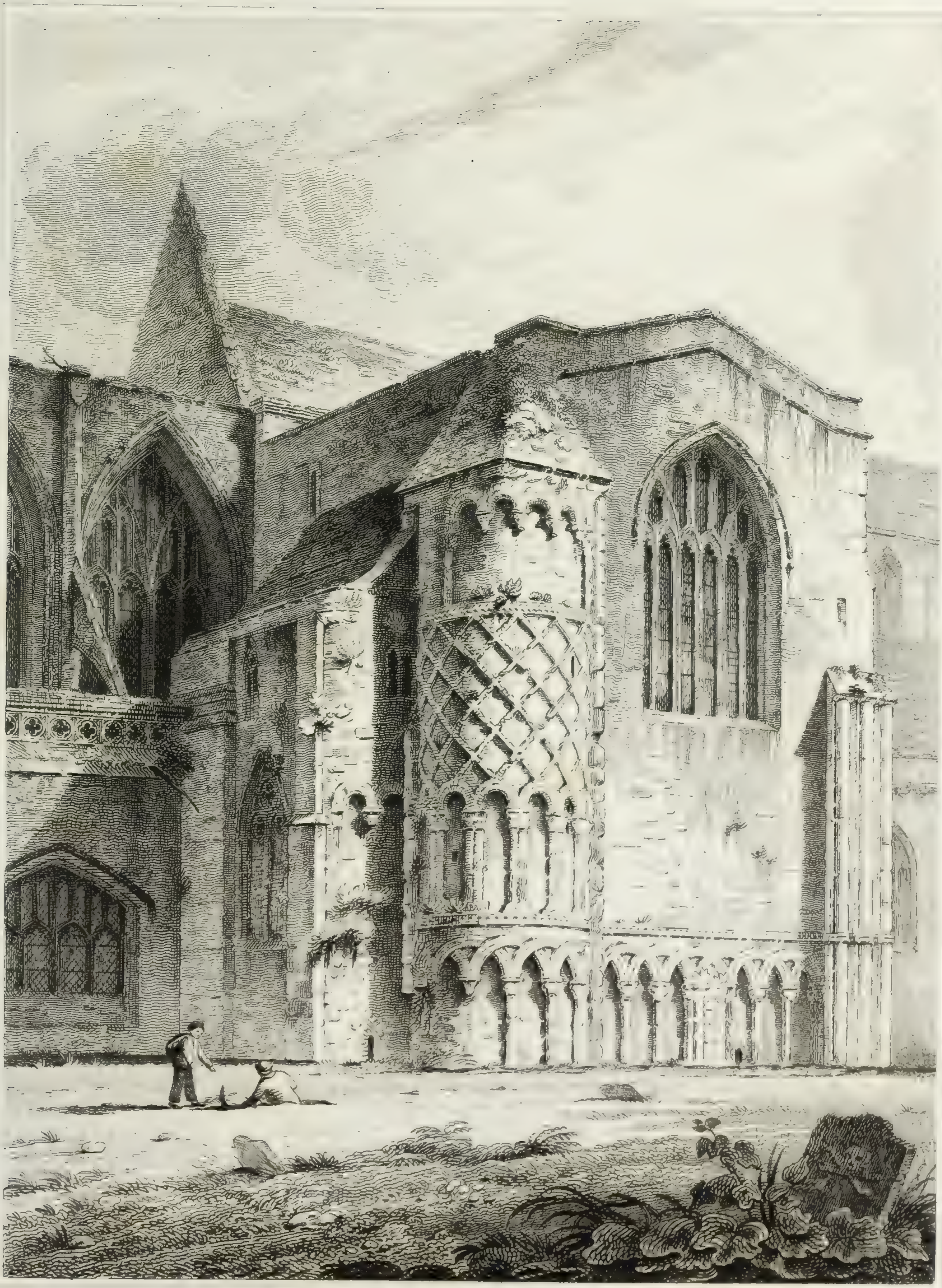
* Warner's "Topographical Remarks relating to the South Western Parts of Hampshire," vol. ii. p. 148.

† Bib. Cotton. Brit. Mus. Cleopatra, 4.

END OF THE ACCOUNT OF CHRIST-CHURCH.



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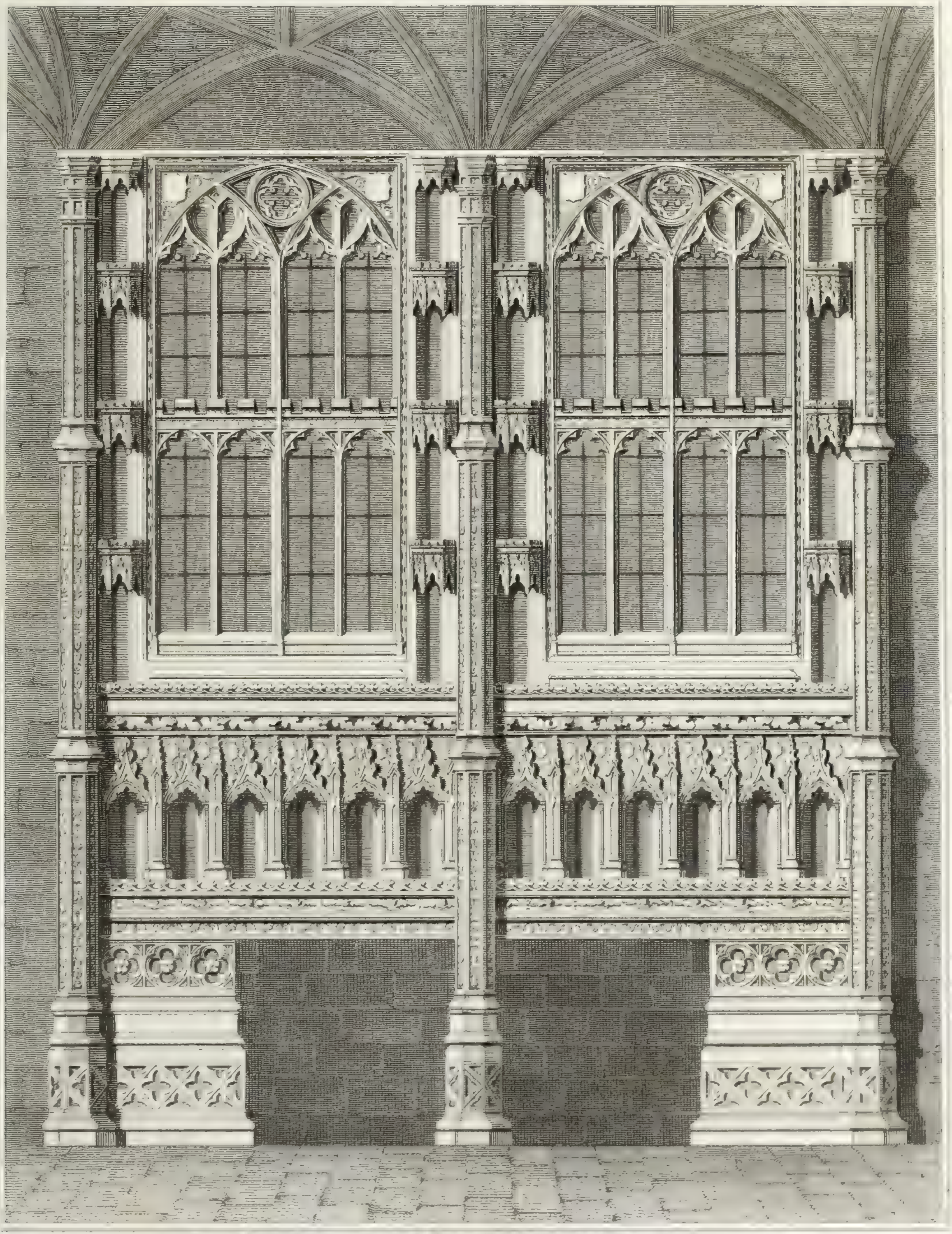

*Engraved by John Roffe from a Drawing by T. Garner for the Architectural Antiquities of Great Britain.*

ELEVATION OF SALISBURY'S CHANTRY
IN THE PRIORY CHURCH AT CHRIST-CHURCH,
Hampshire.

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## SOME ACCOUNT

## OF

# St. James's-Tower, or Church-Gate,

## AT ST. EDMUND'S BURY.

BY THE REV. RICHARD YATES, B.D. AND F.S.A.

THIS noble structure was the grand portal into the church yard, opposite to the western entrance of the monasterial church of St. Edmund. Being built near St. James's Church, in the wall that surrounded the monastery, it was, at the dissolution, converted into a belfry for that church; and to this circumstance, most probably, the antiquary is indebted for the gratification of now surveying this venerable relic of ancient piety and taste: appropriation to its present use having shielded it from the destructive hand of plundering rapacity.

No written document has yet been discovered that ascertains, with any tolerable certainty and precision, the exact period of its erection. The first notice we have of any considerable building at Bury is, that about A. D. 637, Sigbercth, King of East Anglia, took the religious habit in the monastery he had founded at Bedericksworth. To this monastery, as to a more suitable depositary, the body of the royal martyr, St. Edmund, was, A. D. 903, translated from Hoxne; but even this more splendid habitation appears, from several of the monastic writers, to have been built of wood—" maximam miro ligneo tabulata ecclesiam"—as one of them expresses it. The first royal charter was granted to this establishment by Edmund, father to King Edgar, A. D. 945; and it continued in the hands of the secular clergy till the Danish conquest of East Anglia. King Canute, when he had established his authority, expelled the secular clergy, and, A. D. 1020, placed the regulars, or monks, in the monastery of St. Edmund, and bestowed on them another royal charter confirming the former grant of Edmund, King of the West Saxons. Under these auspices, Ailwin, the Bishop of East Anglia, rebuilt the Church of St. Edmund, in a style of greater splendour: this building was consecrated A. D. 1032; but the establishment continuing rapidly to increase in wealth, Baldwin, who was placed in the abbot's chair by William the Conqueror, demolished Canute's church, and raised a much more magnificent structure, which was re-consecrated A. D. 1095. Several charters of King William's are preserved in the registers, granting the use of Barnack stone-quarry, in Northamptonshire, to Abbot Baldwin for this building, and exempting the stone from all toll or duty in its passage to Bury *. The monastic writers that supply this information do not mention this portal; but as they expressly state, that the latter and more magnificent church was built by Abbot Baldwin "with hewn stone," it is probable that this tower was then erected. About A. D. 1121, or 1130, Abbot Anselm † built St. James's Church for the use of the inhabitants of the town, and the only notice by the ancient writers that appears at all applicable to this portal, is preserved in the Monast. Ang. p. 300: where it is said, about the same time Radulphus and Hervæus, the sacrists, built "Turrim Sancti Jacobi." It admits of a doubt whether this notice refers to the building under consideration, or to one of the demolished towers of St. Edmund's Church. The style of architecture of the present tower evidently fixes the time of its erection before the introduction of the pointed style, and renders it probable that, if it formed no part of Abbot Baldwin's buildings, it is the tower built by the sacrists above-mentioned. Mr. King, in his Munimenta Antiqua, vol. iv. calls it "Canute's Great Gate, at St. Edmund's Bury," and observes that, with the cathedral of Christ Church, at Oxford, this gate affords the most striking instance of that bold and noble style which he designates as the full or perfect Saxon. A learned writer in the Quarterly Review, August 1809, observes, that towers, or steeples, were introduced into Britain about the era A. D. 974, and that the first examples are Ramsey

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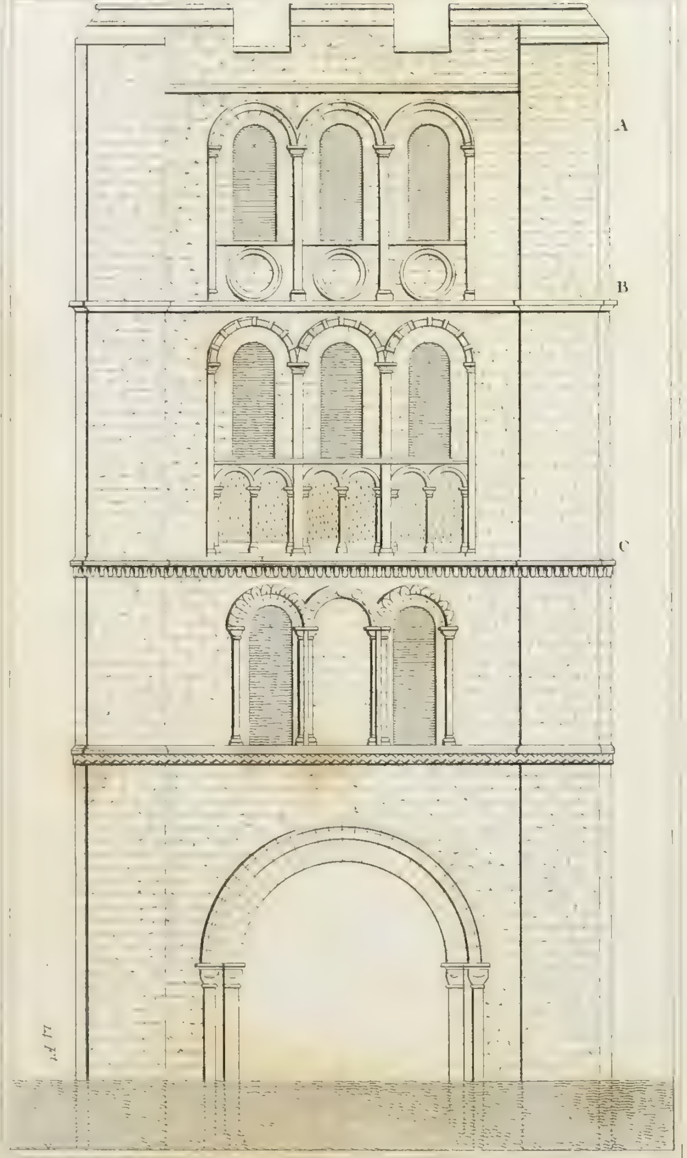
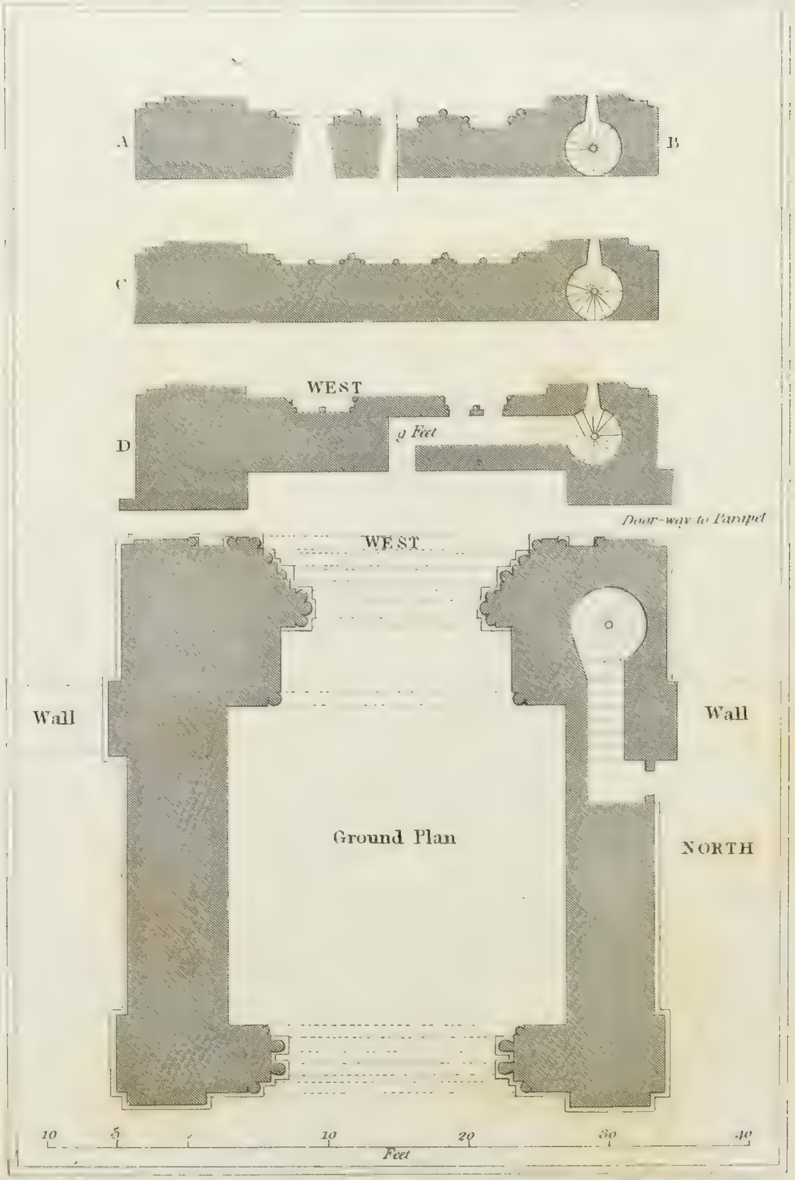
* The authorities for these particulars are given in Yates's History of Bury, pages 18, 48, 64, 66, and seq.—To this work the reader is also referred for much interesting information respecting monastic history in general. J. B.

† This abbot being sick, vowed to make a pilgrimage to St. James of Compostella, should he recover: he was restored to health—but Compostella was far off. The prior and monks were convened for their advice, and they determined, that it would be more beneficial for the town, more convenient to the lord abbot, and more to the honour of St. James, if the said abbot would build a church here, and dedicate it to the saint. E. M.

EAST FRONT




A
B
C
D
WEST
9 Feet
Door-way to Parapet
WEST
Wall
Wall
Ground Plan
NORTH
10
5
10
20
30
40
Feet

From Drawings by J. A. Repton Esq. Architect & F.S.A.

Etched by J. Roffe

Plans Drawn by J. Britton

# ST. JAMES'S TOWER GATE WAY,

## BURY ST. EDMUND'S, SUFFOLK.

Published Feb. 1 1812 by Longman & Co. Paternoster Row.

Printed by [illegible]

Ramsey Abbey, and St. James's, at Bury; but the authorities just stated seem to point to a period for the erection of this gate-way upwards of a century subsequent to the date here given.

### DESCRIPTION OF THE TOWER, WITH REFERENCE TO THE ANNEXED PLATES, BY J. B.

PLATE I. ELEVATION OF THE EASTERN FRONT, WITH PLANS:—The former displays four divisions, or stories, in height, with an embattled parapet crowning the whole. In the lower story is a large gate-way with a semicircular arch. The bases of the side columns are about five feet six inches beneath the surface of the ground *; and as this ground is level with the lowest streets, and adjacent church-yard, it shews that a vast accumulation of rubbish and earth must have been made in this part of the town since the present tower was erected. In the adjoining church of St. James, the basement, I believe, is not two feet beneath the surface. Between the lower, and next story, is a horizontal fascia, or string course, with the chevron moulding; and between the second and third divisions is another moulding, with the nebule ornament. The mouldings of the three arches, between the fasciæ, are curious, and of rather unusual character. In the next, or third story, are three arched divisions; having three openings in the upper part, with six blank arcades beneath:—see corresponding Plan C. The fourth or upper story, has also three windows, and three circular panels: the plans of which are shewn A. and B. The GROUND PLAN displays the thickness of the walls, the projections and width of the buttresses, the mouldings and columns at the eastern and western arch-ways, and the entrance to the staircase from the north side, close to the abbey-wall. There is no appearance of a groove for portcullis to the outer or western gate; nor are there any columns or trusses at the inner angles of the tower, indicative of an arched floor to the first story: yet it is evident there was originally a floor, parallel with the first string course, as there are two door-ways, through the north and south walls, leading to the parapet of the embattled walls which surrounded the whole monastery †. The arch of one of these door-ways is seen in Pl. II. close to the battlement.

PLATE

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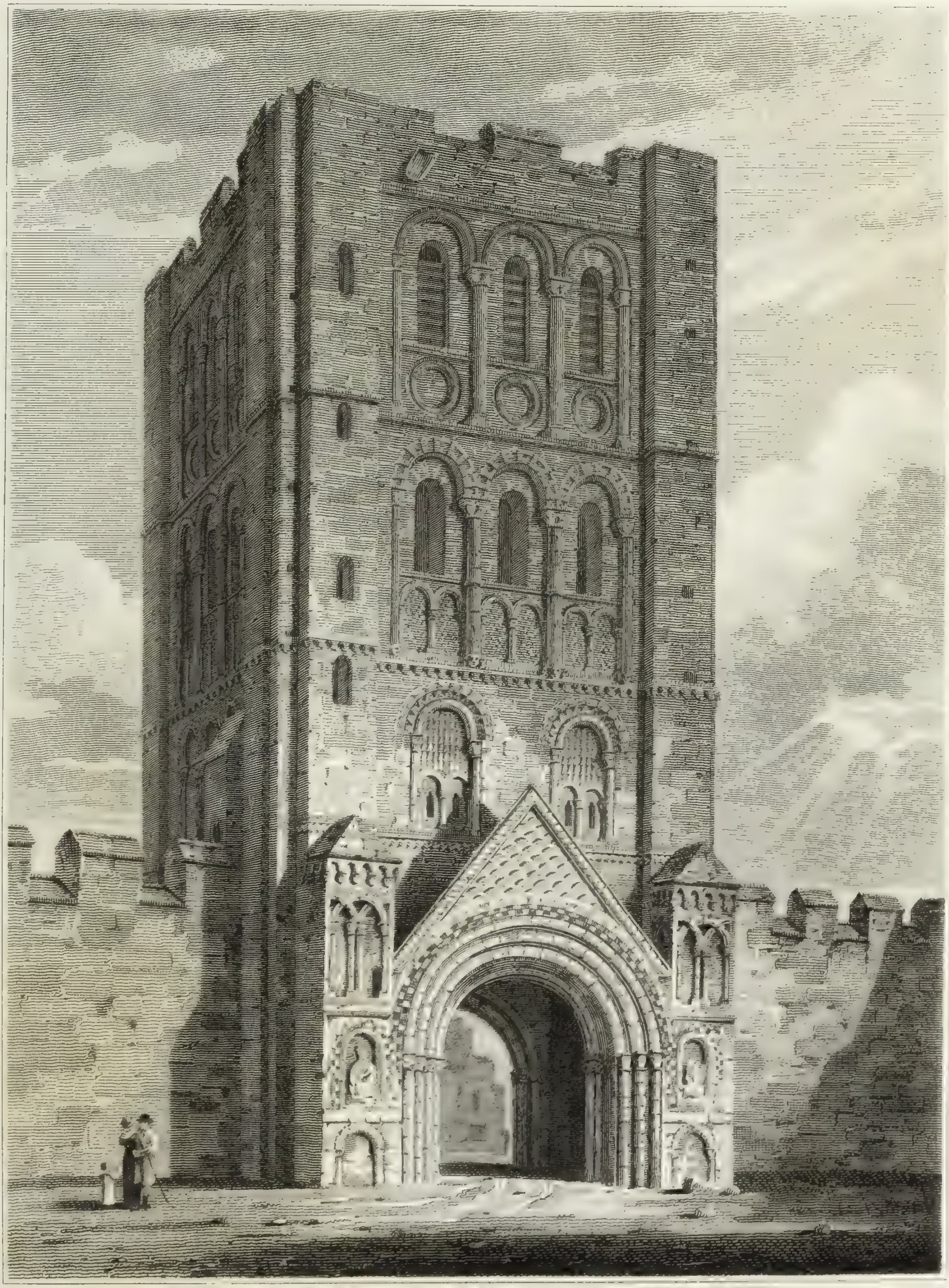
* Mr. I. A. Repton caused the earth to be removed near the side pier to ascertain this fact.

† If the annexed plans should be found inaccurate in any minute parts, or the description be incomplete, I am persuaded the impartial reader will excuse me, when he knows the peculiar inconvenience

Plate II. Perspective View of the Tower, from the north-western angle. In this print the tower is shewn as presumed to be in its original state, with the embattled walls connected with the north and south sides. In the place of these walls are two modern houses. The western front of the tower, being the grand entrance, is more ornamented than the eastern: the great arch-way is flanked by two bold buttresses, having niches, arcades, and corbel heads. Two of these niches, and the exterior of the great arch, have a sort of billet moulding, and the pediment is ornamented. The capitals of the outer columns are charged with figures in bold basso-relievo: on one are representations of a lion and a serpent fighting; the latter of which is subdued, and beneath the feet of the former. In two of the side niches are tablets of sculpture; but one of these is evidently irrelevant to the building, and the other is so much enveloped in dirt, and mutilated, that it is impossible to perceive its character. A Plan of the front-wall immediately over the pediment is shewn, D. Pl. I. In a print, representing St. James's Church and Tower, engraved by Godfrey, in 1779, the great arch of the latter is shewn to be filled up with masonry and sculpture above the capitals, similar to that of the abbey-gate.

nience and mortification I was subjected to, on visiting Bury, for the express purpose of surveying its ancient buildings, in 1811. At that time it had been determined by the worthy minister, Mr. Mills, and the churchwardens, that Mr. Patience, an architect of the town, should make certain additions and repairs to the tower, to preserve its original character, and secure it from demolition. The mode proposed by the latter gentleman seemed calculated to answer this purpose, and he was directed to proceed: but at this critical juncture, new churchwardens came into office, and discovered that the proceedings of the former meetings had not been strictly conformable to precedent or law. The new officers taking advantage of this, refused to ratify the engagement of the former, prevented the architect from proceeding with his work, locked up the door, and left the tower, without roof, exposed to wind and rain. During my stay at Bury, I obtained access to the interior of the tower, for about half an hour, but the door was afterwards closed, and the "truly honourable" churchwarden refused me a second admission to finish the measurements and sketches which I had began. The issue of this unpleasant dispute, I have not heard; but the circumstance, being connected with an interesting subject of antiquity, I thought worthy of notice, as an instance of the difficulties, and what I am tempted to term, barbarian obstructions that sometimes impede the exertions of those employed in examining and illustrating the antiquities of our country; and as an indication of the sorrow felt by all persons of taste and judgment upon finding any of the venerable remains of antiquity thus exposed to dilapidation and ruin from the caprices of ignorance, obstinacy, and folly.

END OF THE ESSAY.



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# SOME ACCOUNT

OF

# The Abbey Gate-House,

## ST. EDMUND'S BURY,

## SUFFOLK.

THE history and description of this building have been so fully given in Mr. Yates's interesting volume, that it only remains for me to abridge his account, and adapt the same to the accompanying prints. This elegant and venerable structure was the principal entrance to the famous and rich monastery of Bury *, and stood on the western side of the great court-yard, immediately fronting the abbot's palace. It appears to have occupied the site of a much older edifice, which was destroyed by the town's people in a violent assault, A.D. 1327 †. The present building was certainly erected a few years afterwards, upon "a plan combining utility with ornament, and elegance with defence. Its double entrance,

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* "The monastery of St. Edmund's Bury acquired and maintained, during a long succession of ages, a very distinguished and extended celebrity. In magnificent buildings, splendid decorations and extensive possessions, it was equalled by few; and its immunities and privileges, both civil and ecclesiastical, rendered it superior to most of the conventual establishments in England." Yates's Bury, Pref.

† The ecclesiastics of Bury Abbey, and the inhabitants of the town, were often involved in litigation and open hostilities. Mr. Yates has detailed many curious particulars respecting these civil broils. A writ of commission addressed to the king's justices, A. D. 1327, first of Edward III. states that Richard Drayton, and many others, *vi et armis*, viz. *gladiis*, swords—*arcubus*, bows—*et sagittis*, arrows—*aketonibus*, *hauberrionibus*, halberts—*et vaccinettis*, *placis*, *lanciis*, spears—*et gysarmis*, bill-hooks, lately assembled together, viz.—on the Wednesday after the conversion of St. Paul, (25th Jan.) did, in a tumultuous and riotous manner, besiege the abbey; broke down the gates; destroyed the windows; beat and wounded the monks, with the servants and dependants of the

trance, portcullis, and brazen gates, presented a strong barrier to the violence of the turbulent townsmen; and its decorative excellence added much to the general splendour of the establishment*." Externally it had the properties of a castle; the walls being thick, and the gate-way particularly guarded; but the whole surface was adorned with niches, tracery, pediments, crockets, &c. in the most elaborate style of architecture of the age.

### DESCRIPTION OF THE BUILDING, WITH REFERENCES TO THE PLATES.

The *Perspective* View from the north-eastern angle, with the "*elevation and details of part of the western front,*" display the design and general style of this very elegant façade, which I believe is unlike any other in England. In height it has two distinct and varied divisions, with an embattled parapet, in which there are oilet apertures, in form of a cross, for the discharge of arrows, &c. The buttresses, or projections, at the angles were crowned with turrets, or octagon towers, which rose fourteen feet above the parapet. In the front of the upper division, or story, is a series of niches with embattled pedestals, and also two circular compartments filled with tracery. A moulding, in the form of a double intersecting triangle, is the principal feature of these circles. Between the upper and lower story is a frieze of quaterfoil panels, and an embattled moulding running all round the building. In the lower story, the large arch of the gate-way forms the chief feature. The opening is flanked by columns, between which are grooves for a portcullis; and is bounded at the top by a flattened

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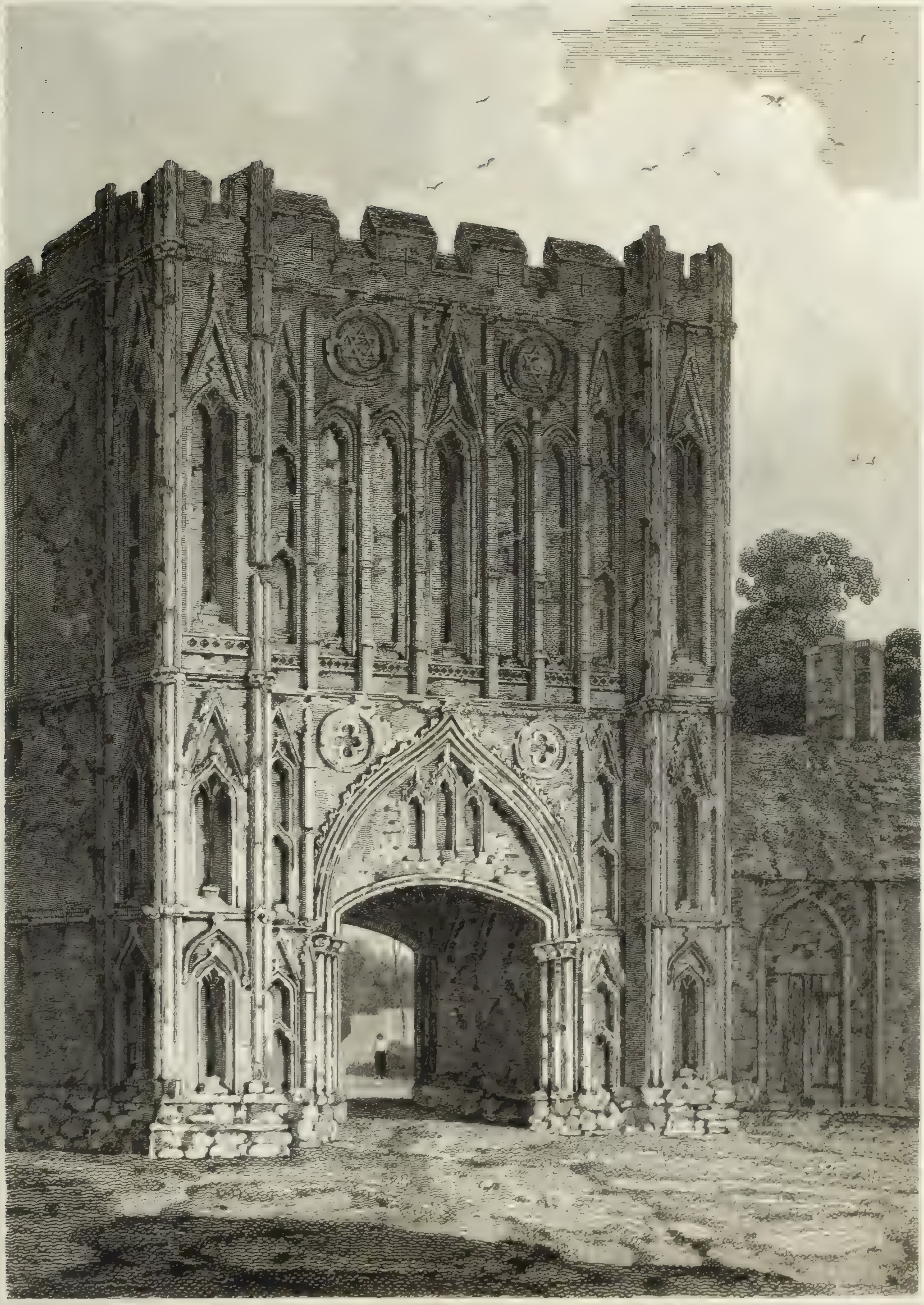
the monastery; broke, destroyed, or carried away 20 chests, or coffers, 30 *forciaria*, 40 *carulas*, &c. 3 golden chalices, 40 silver chalices, 20 missals, 24 *portiforia*, 12 *bibulas*, 20 psalters, 10 journals, 7 *paria decretorum*, 10 *paria decretalium*, and many other books of science: 50 *capas chori*—caps or hoods, 60 *albas cum amitis*, 30 *cassibulus*, 30 *tunicals*, 40 *dalmaticulas*, 20 *frontalia altarium*, with many other goods and chattels, valued at £10,000; £5000 also in money, and 3000 florins—three charters of King Canute, four charters of Hardicanute, one charter of Edward the Confessor, two of Henry I. two of Henry III. ten papal bulls of Alexander the Fourth, two bulls of Innocent the Third, with several deeds, &c.—This representation shews the riches and property of the abbey, and the destructive effects of the contentions that *frequently* took place between the monks and their lay neighbours.—History, &c. of Bury, part i. p. 129.

* History, &c. of Bury, part ii. p. 2.



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NORTH WEST VIEW

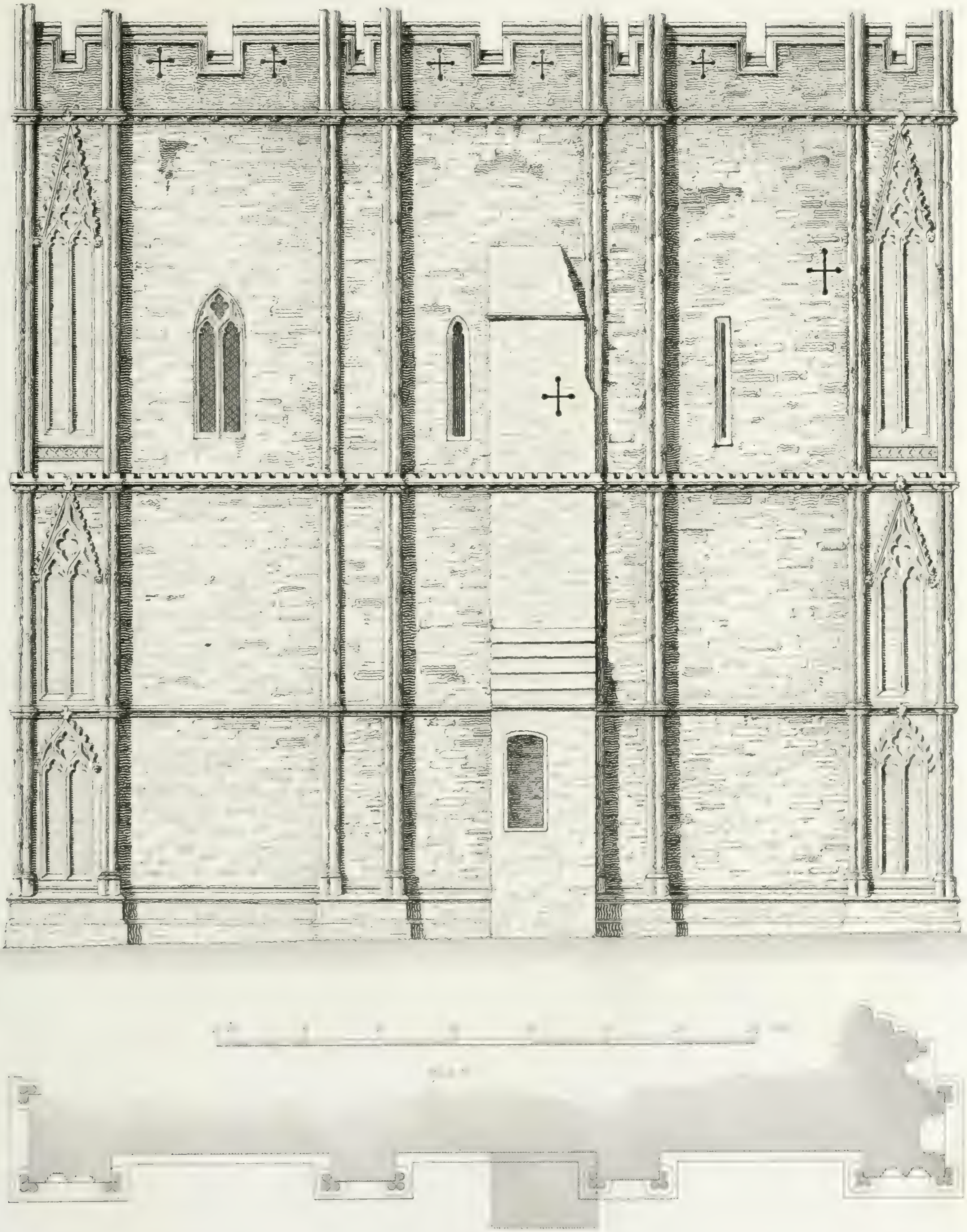
THE ABBEY GATEWAY,

[illegible]

Suffolk.

To the Rev.d RICHARD [illegible]

[illegible]



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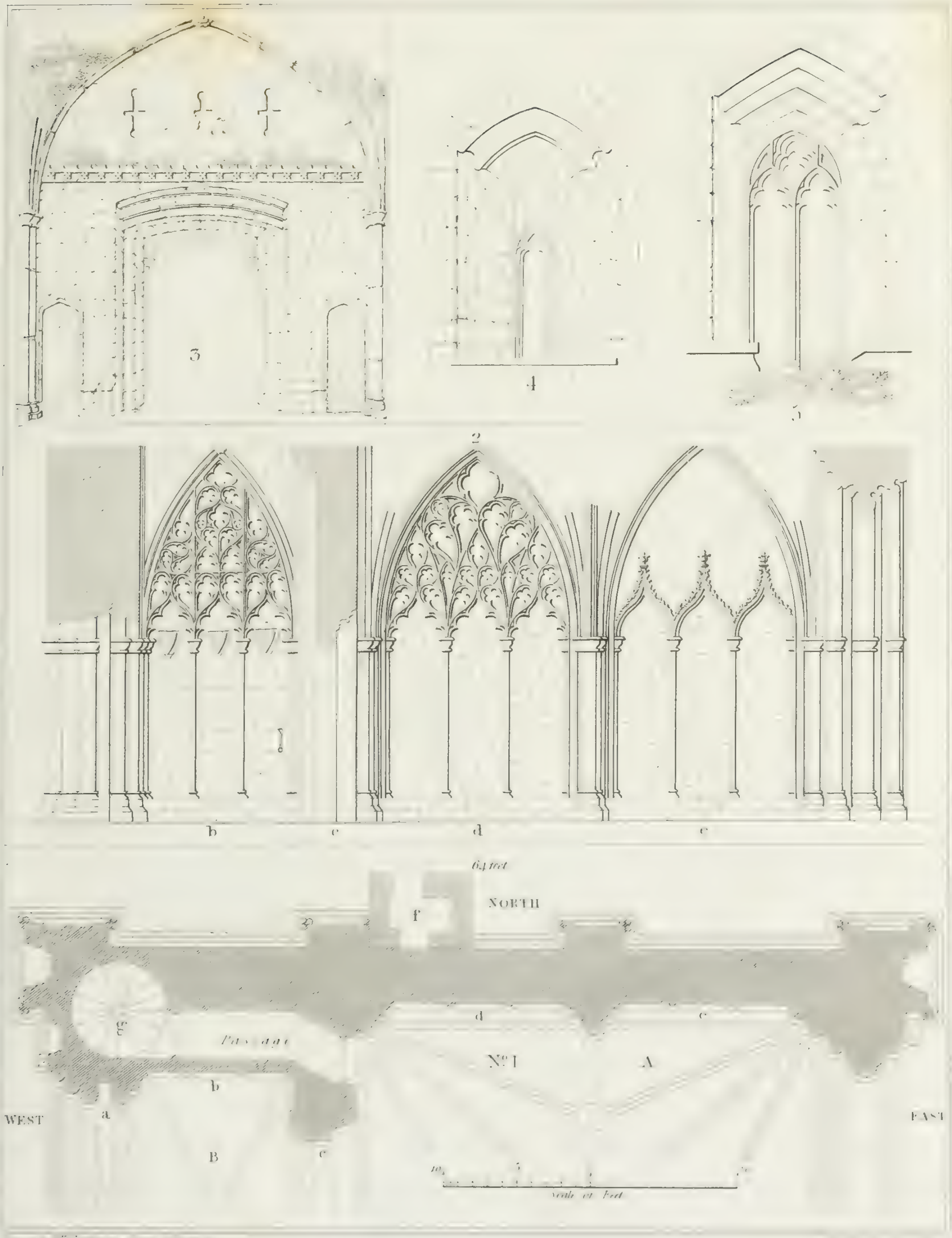
London, Published June 1. 1811, by Longman & Co. Paternoster Row


3
4
5
2
b
c
d
e
64 feet
NORTH
f
g
Passage
d
e
Nº 1
A
b
WEST
a
EAST
B
c
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5
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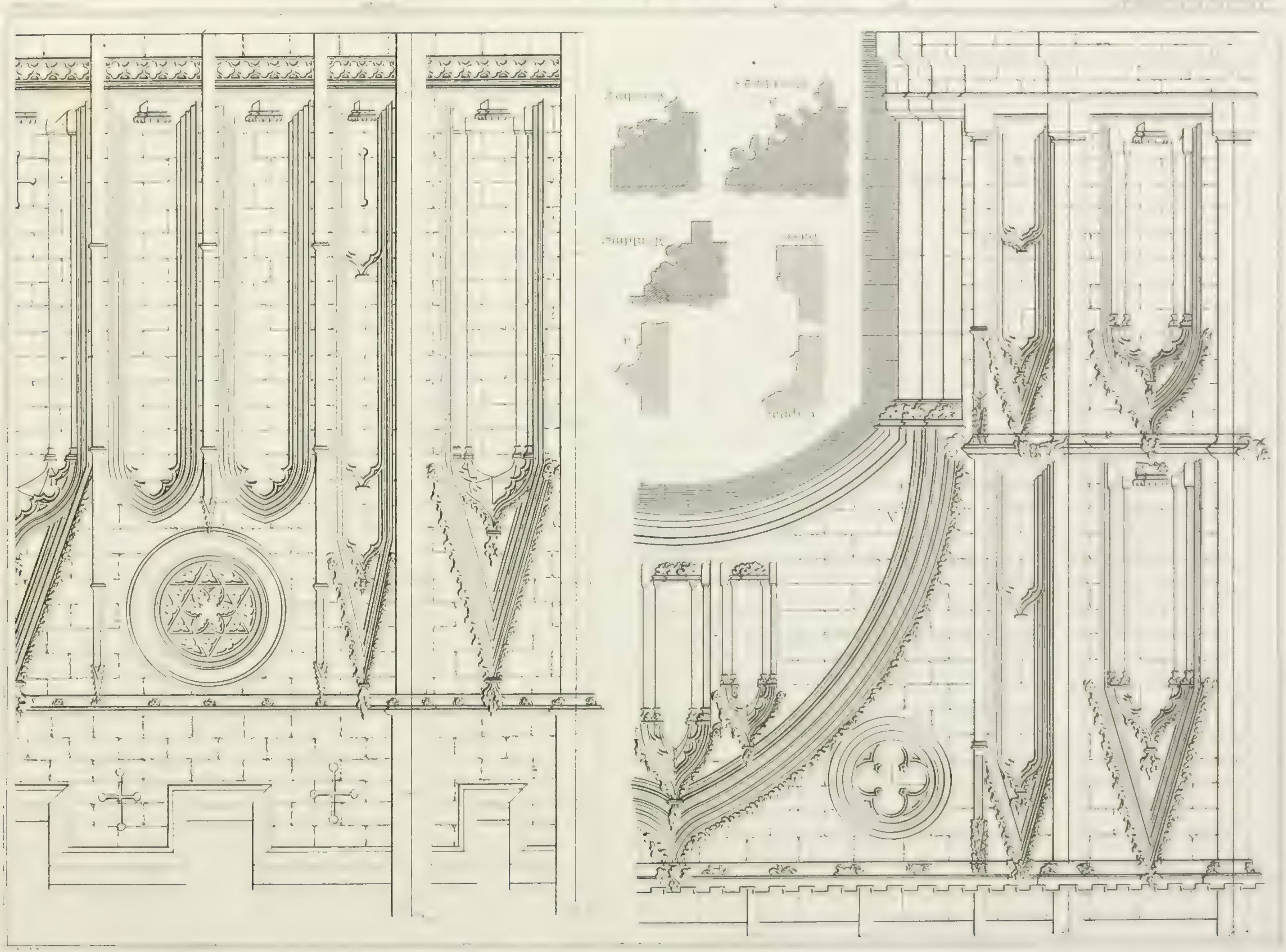


tened arch, springing directly from the inner capitals. A series of mouldings, with deep hollows and projections, also rest on the capitals, and taking an ogee shape, rise to a point at the union of the first and second story. Between the two arches are three elegant niches, with pedestals, canopies, bold finials, &c. In the spandrils are two other circular compartments, with quaterfoil panels. The buttresses are adorned, in front, with niches, and at the sides with tracery, in the form of windows. These are shewn in the plate of outlines, and in that of the elevation of the northern side. The *plan* in the latter plate is superseded by a more particular delineation in another plate.

In the elevation of the north side is shewn a door-way, in a projecting buttress, or appendage to the building; a plan of which is given in the plate of details. This was probably a place of convenience to the first floor, where there is a door-way through the wall. Part of the Gate-house, as far as the second buttress from the west, projects beyond the wall which surrounded the monastery, and which was about eighteen feet in height. The INTERIOR design and arrangement of this building are worthy the attention of the architect and the antiquary: one half of the *plan* is shewn in the annexed print, also an elevation of the lower story on the north side.

The ground-plan, or floor, comprises two apartments, with two passages and two staircases. Immediately within the large western gate-way is a sort of vestibule, or porch, (Plate B.) which was covered with an arched roof, and on each side, the face of the wall is adorned with tracery, columns, and mouldings, in the form of windows. Beneath each of the trefoil arches, are stone shields, charged with armorial bearings *, (see b.); and through the wall between the passages, and the vestibule, are small oilet apertures. Between this room and the large apartment (A.), is a wall and an arched gate-way (c.), which Mr. Yates describes to have been formerly provided with "brass gates, the hinges of which are still remaining." The inner view of this wall, gate-way, two lateral doorways to the stairs, with three oilets over the flat arch, are shewn at No. 3. whilst Nos. 4. and 5. display two of the windows belonging to the large room of the upper story. Letters d. and e. shew the north side of the inner apartment, with two compartments of tracery of varied character. This room was arched over, and had several bold ribs springing from clustered pilaster columns. From this room a large arch-way opened to the court of the monastery; and what is rather singular, there is no appearance of door, gate, or other closure. Hence it appears that this room, though much adorned with architectural tracery, was constantly open to the weather, and was directly exposed to the abbot's inspection from his apartments in the monastery. Over it was a room, with a fire-place and five windows, one of which, facing the east, is divided into three days by mullions. The height of the Gate-house is about sixty-six feet: its extreme length from east to west sixty-four feet, and width about forty feet. The whole exterior is constructed with squared stones, and the sculptured foliage, figures, crockets, and tracery, are executed in a bold, sharp, and spirited style.

---

* The arms are those of King Edward the Confessor, Thomas de Brotherton, Holland, Duke of Exeter, &c.

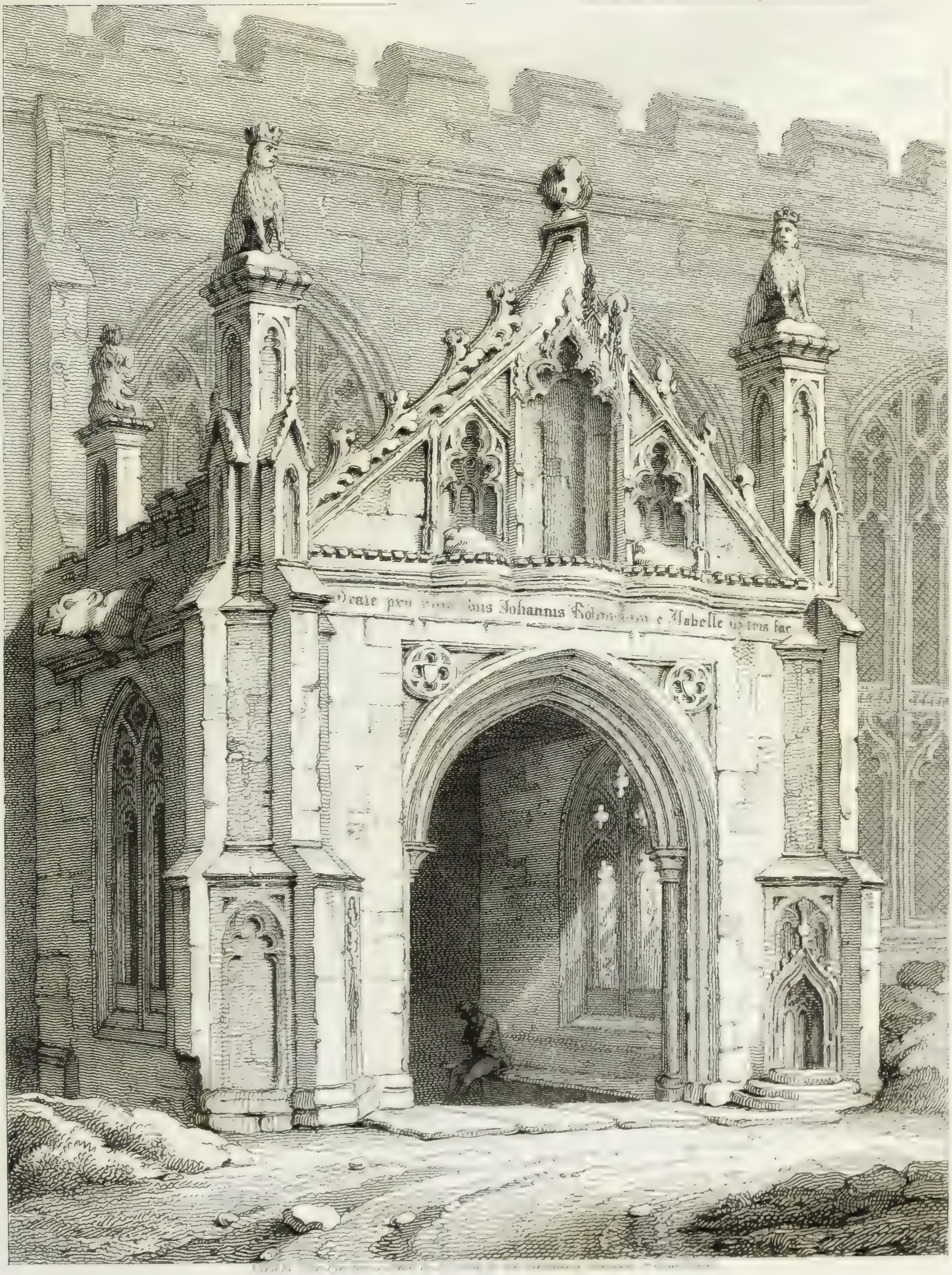
## PORCH OF
## St. Mary's Church,
## ST. EDMUND'S BURY.

THE annexed Print is a View of the *Porch* on the north side of this church: It is one of the late specimens of the pointed style, and is worthy of notice and representation, on account of the bold foliated ornament which runs up the pediment, the grotesque figures on the pinnacles, the niches, embattled parapet, and the following inscription on the frieze*. The porch was probably built by the persons here commemorated, early in the 16th century.

Orate · pro · animabbs · · Johannis · Notingham · et · Isabelle · uxoris · suae.

---

* In some impressions of the annexed print, this inscription, and the niches over it, are inaccurately represented. The former error is remedied by the inscription here printed. The niches are of the usual form; i. e. three sides of an octagonal figure.


Orate pro ... Johannis ... e Isabelle ...

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SOME ACCOUNT

OF

# The Cloister to the Cathedral Church,

## NORWICH.

A CLOISTER, or Claustrum, was an appendage to almost every cathedral and monastic church in the kingdom. It may be said to be an imitation of the peristyle of the Greeks, and piazza of the Italians. The cloister was a covered walk, or ambulatory, where the monks and other ecclesiastical officers walked for exercise and air within their own walls; and surrounding which, various offices were placed. Some of the earliest examples were small in extent, and plain in architecture; but they were progressively enlarged, and ultimately adorned with a profusion of sculptural and architectural ornaments. The most highly decorated cloister is that attached to the north side of Gloucester Cathedral, finished in 1390. The windows of this were formerly filled with stained glass, and thus rendered warm, dry, and particularly elegant. "In general," observes Mr. Dallaway, in his Observations on English Architecture, p. 35. "from the opportunities which occurred to me of making the observation, this kind of building on the Continent is extremely inferior. Almost every convent has its cloisters, and those annexed to the great churches are probably the best; but they are chiefly plain, unornamented inclosures for the purposes of exercise and devotion. The most extensive I saw, those at Pisa, while the contiguous buildings are in a style of the highest Lombard-Gothick, are in a great measure void of architectural embellishment; which deficiency is supplied by the works of Giotto and his scholars. Less frequently indeed the walls are covered with the fresco paintings; of which the more celebrated instances are that at Florence, in the monastery of the Annunciation, where is the Madonna del Sacco, by Andrea del Sarto, and that of the Carthusians at Paris, where Le Seur has so admirably described the life and death of St. Bruno. In the fifteenth century, the windows of cloisters in England and France were generally filled with scriptural stories, in series, in stained glass, and the walls sometimes painted in fresco."

In the following letter, a valuable correspondent gives an account of the time of building, and architectural character, of the cloister at Norwich.

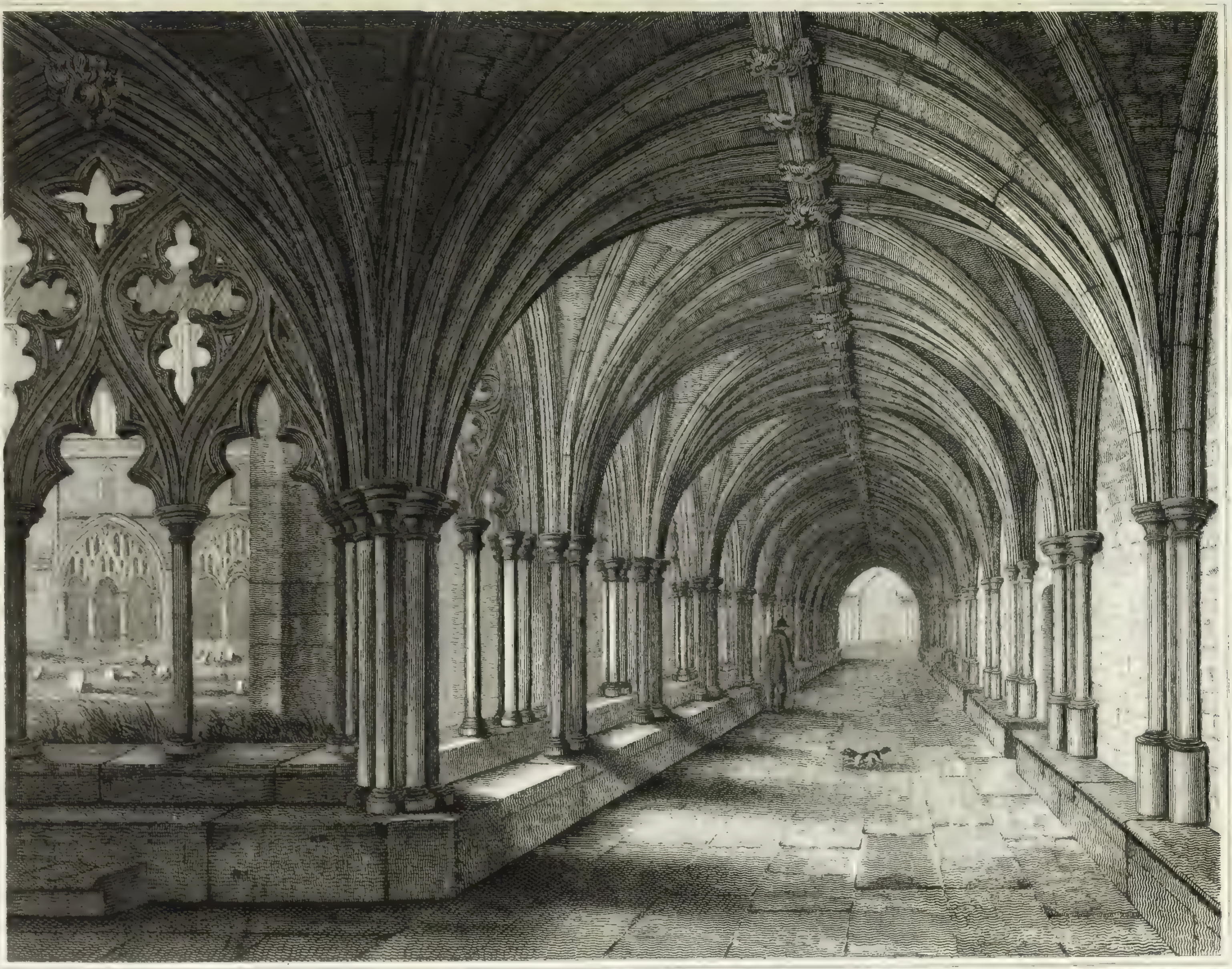
DEAR SIR, *Hare Street, Romford, July* 1811.

Inclosed are two volumes of drawings collected from different parts of Norwich Cathedral, which I made, during my leisure, in the years 1794 and 1795; and if you find any thing worth your attention, you are welcome to make any use of them you may think proper for the Architectural Antiquities.

Among this collection, perhaps, the specimens of windows from the cloister of the cathedral are most deserving of notice, as shewing the progress of architecture from the reign of Edward I. to Henry IV. when the cloister was completed. According to Blomefield, it was begun by Ralph de Walpole in 1297, and finished in the year 1430; which was 133 years in building.

Throughout the whole four sides of the quadrangle, the groinings, and even the details of the columns and of the rib-mouldings, are built in the style of architecture of Edwards I. and II. in order to preserve the uniformity of the building. It is only in the design of the windows that the progress of architecture can be here ascertained. The eastern part of the cloister partakes of the style and character of the reign of Edward I. having trefoil openings within triangles: (see Pl. III. E.) The next progressive state of architecture may be traced on the south and west sides of the cloister, (Pl. IV. A. B. C.) where (about the reigns of Edwards II. and III.) the design of the windows became of a more regular shape, and afterwards, about the reign of Richard II. or that of Henry IV. the forms of the windows began to be subdivided by upright munnions, forming so many perpendicular lines, as may be observed in the north side of the cloister: (see Pl. V. D. A. B.)

The same observation, respecting the tracery of the windows, may be farther extended, by noticing the details of the *mouldings:* those to the early windows are massive, while those towards the 15th and 16th centuries are more light and elegant; and you will observe, that prior to the reign of Henry II. and even as late as the reigns of Edwards II. and III. the glass of the windows was rebated into the stone work, but soon after was set in grooves: as may be seen in the



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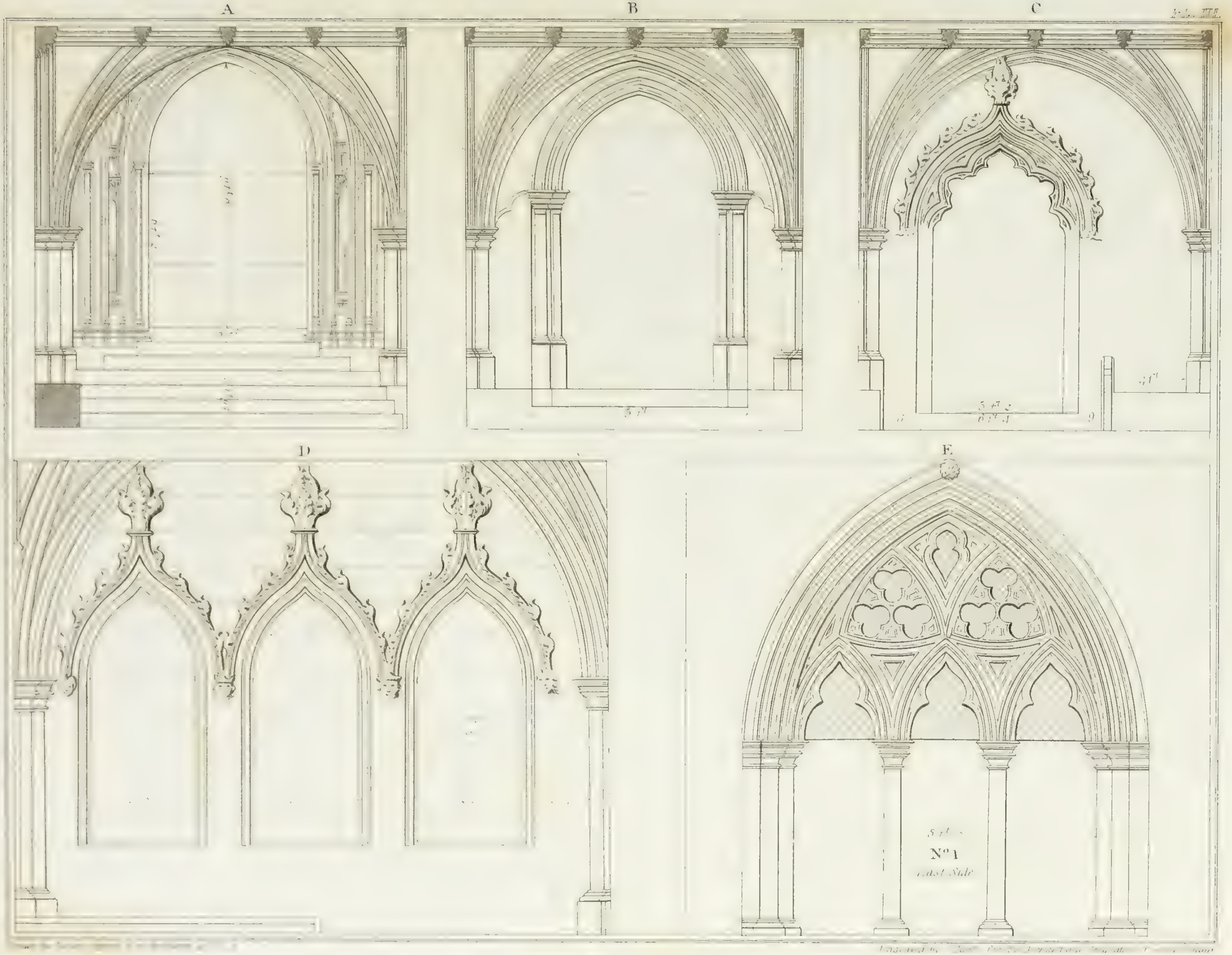
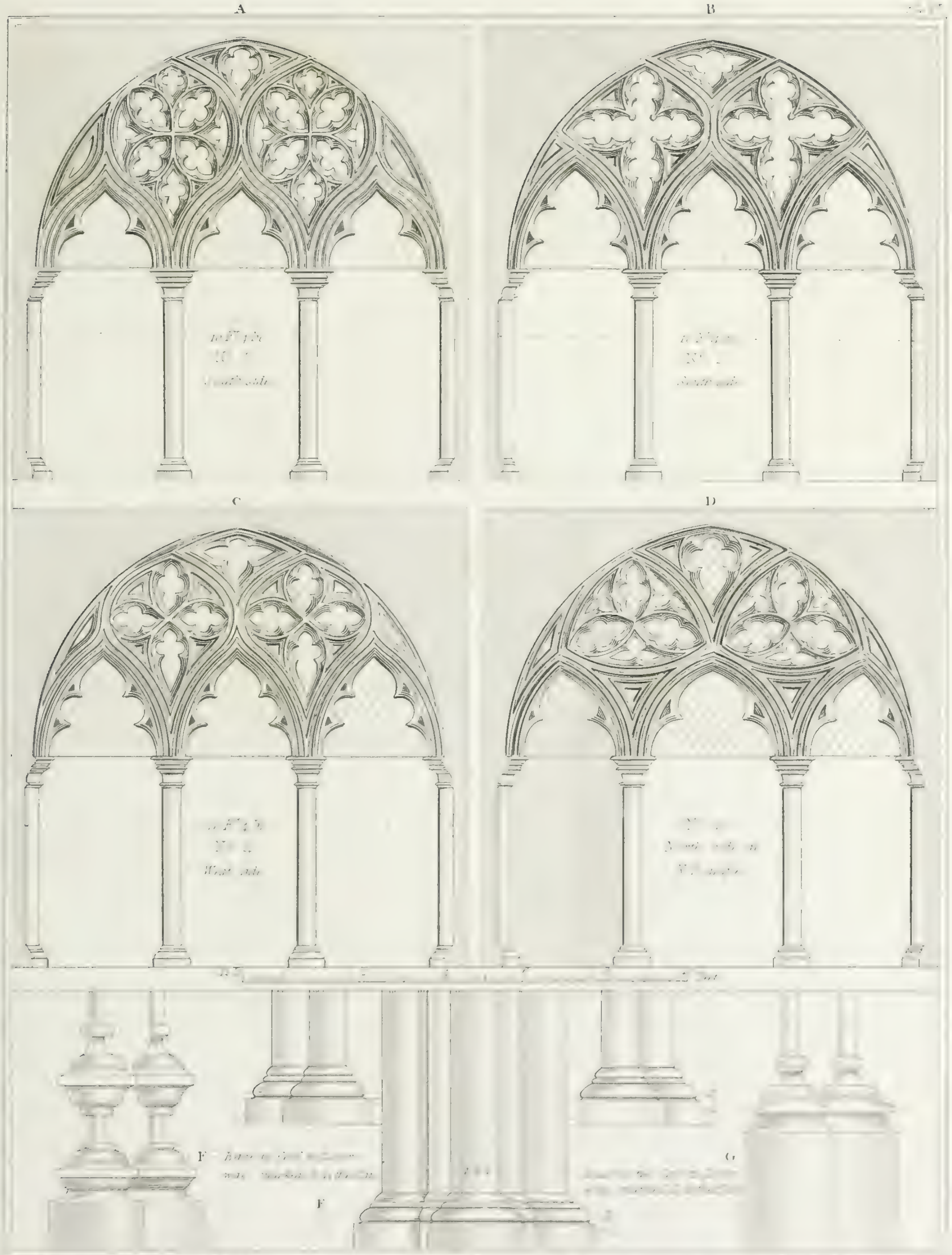

A
B
C
Pl. VII
D
E
N°1
East Side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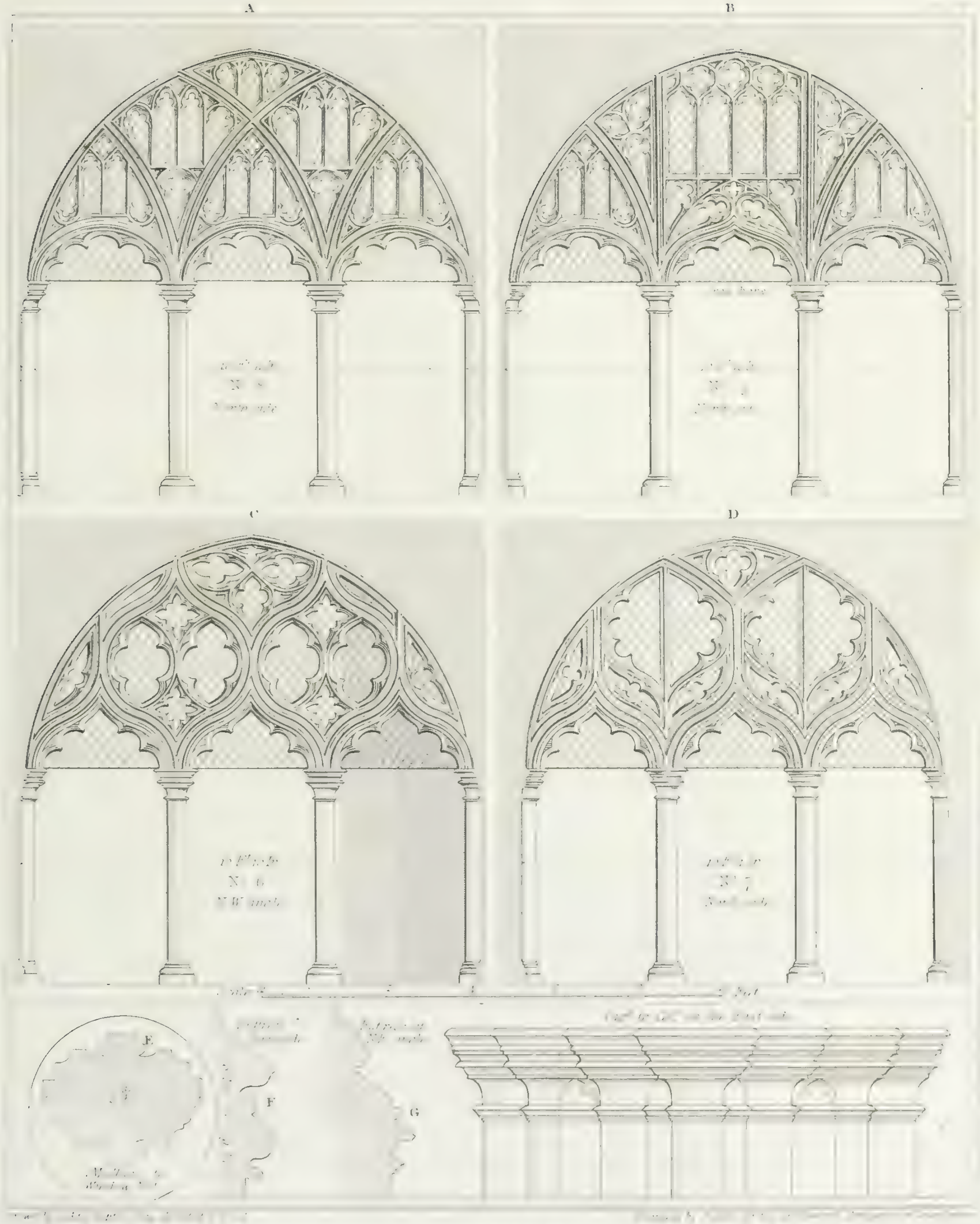
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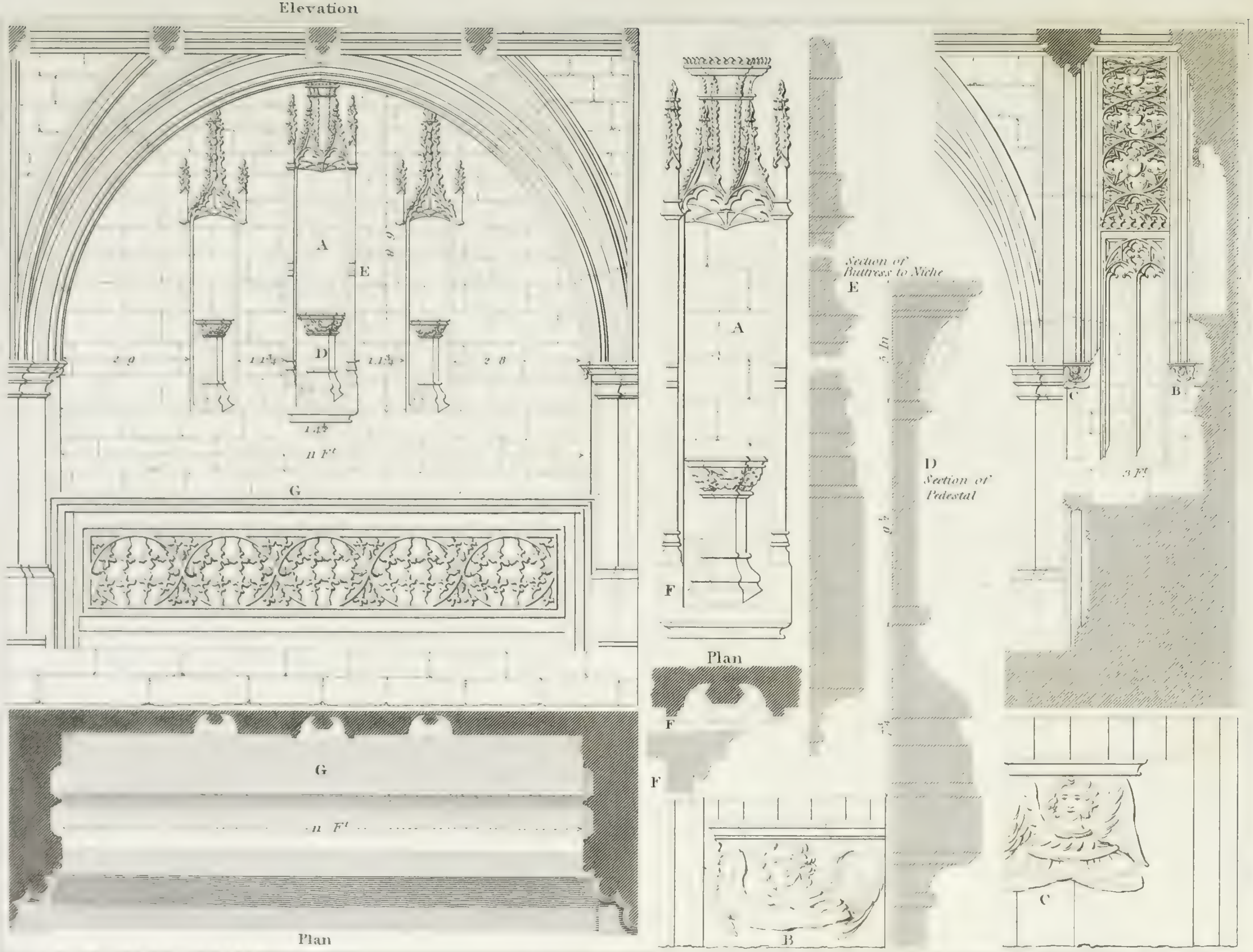
Elevation
A
E
D
2 9
1 1¾
1 1¾
2 8
6 8
1 4½
11 Ft
G
Plan
G
11 Ft
Plan
A
F
Plan
F
F
Section of Buttress to Niche
E
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D
Section of Pedestal
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C
B

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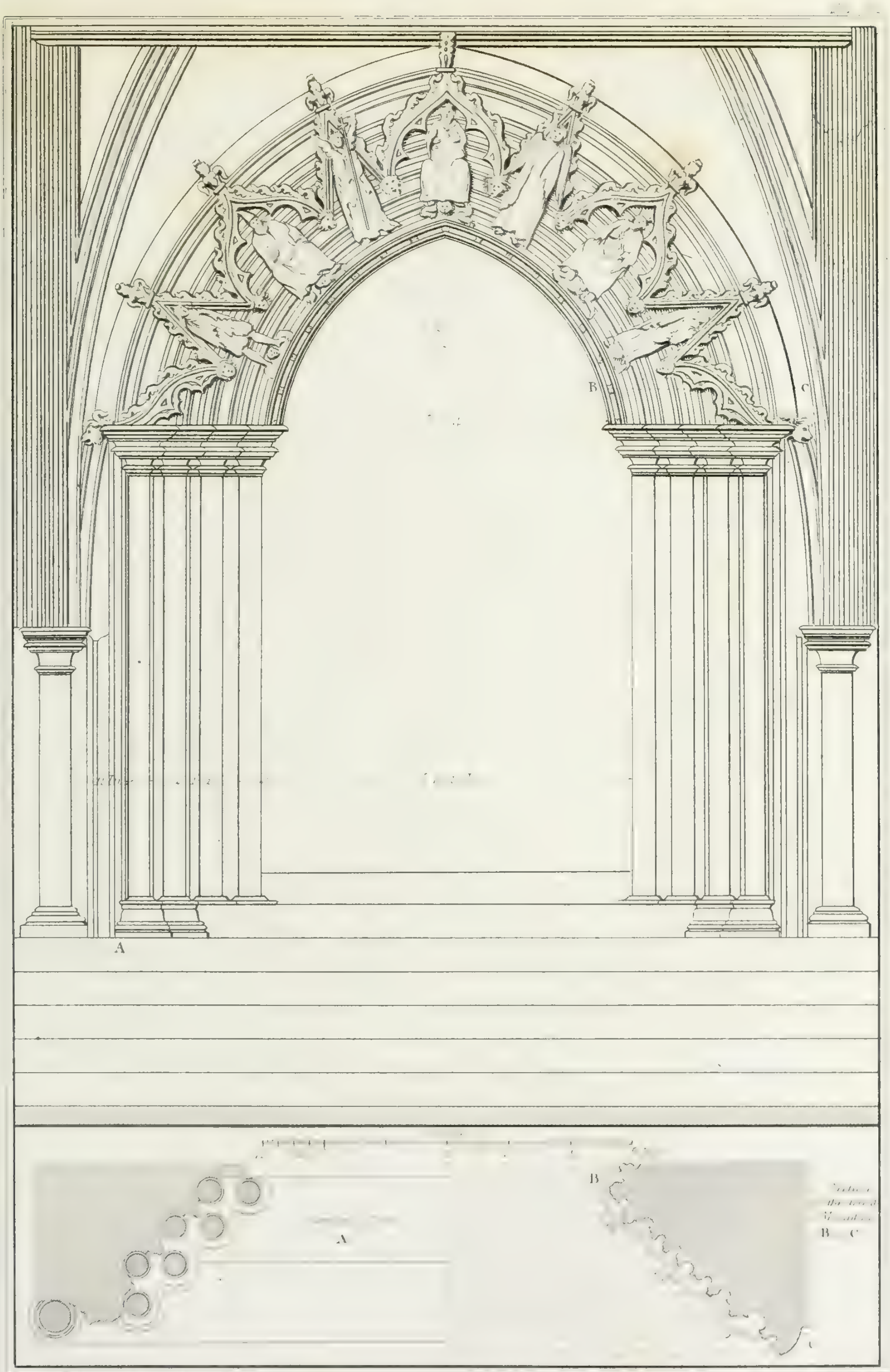
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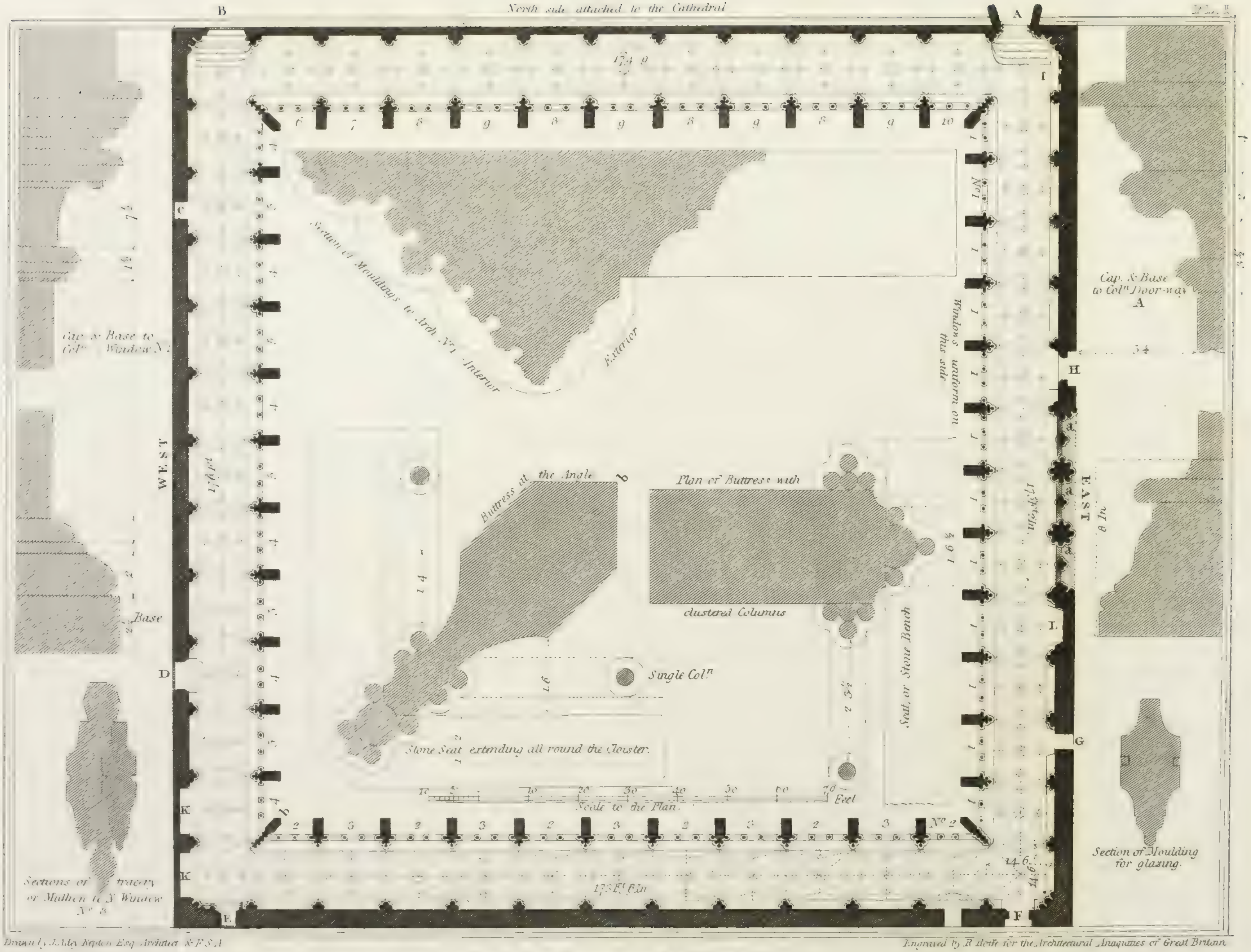
Pl. II


North side attached to the Cathedral
A
B
C
D
E
F
G
H
I
K
L
WEST
EAST
174 9
175 Ft 6 In
174 Ft
175 Ft 6 In
No 1
No 2
Windows uniform on this side
Section of Mouldings to Arch No 1 - Interior
Exterior
Buttress at the Angle
b
Plan of Buttress with clustered Columns
Single Coln
Seat, or Stone Bench
Stone Seat extending all round the Cloister.
Scale to the Plan.
Feet
16 ½
14
16
2 3½
Cap. & Base to Coln Door-way A
5 4
8 In
Section of Moulding for glazing.
Cap. & Base to Coln Window No
Base
Sections of tracery or Mullion to N Window No 3
14 6

Drawn by J. Adey Repton Esq. Architect & F.S.A.

Engraved by R. Roffe for the Architectural Antiquities of Great Britain.

[illegible]

London, Published Dec.r 1 18[illegible] by Longman & Co. Paternoster Row.

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the later windows of the cloister. Perhaps it is not generally known, that the windows of the cloisters of our cathedrals and of other ecclesiastic buildings were formerly closed with glass, which was held up by the horizontal iron bars over the columns, and small gooves in the stone mouldings. The lower parts of the windows, from the top of the columns to the base, I believe, were always open to the weather.

Yours, &c. &c.

To J. Britton, Esq. JOHN ADEY REPTON.

### DESCRIPTION OF THE CLOISTER, WITH REFERENCES TO THE PLATES.

PLATE I. *Ground Plan of the Cloister, Plans at large, Sections, &c.* The width of the cloister, within the walls, is 14 feet 6 inches; the extent of the eastern aile, from north to south, is 175 feet 2 inches: 174 feet 9 inches from E. to. W. on the north side: 173 feet 6 inches on the south side: and 176 feet on the west. Thus it appears that no two sides are of equal length. The height of the vaulting is about 15 feet. A. The *Prior's Door-way,* or grand entrance from the cloister to the cathedral: an elevation of which is given in Pl. VII.: wherein also the ground plan and section of the archivault mouldings are shewn. The arch of this door-way is singularly adorned with seven statues, three sitting and four standing, beneath as many canopies. These are alternately of acute triangular and ogee shapes, and the outer moulding ornamented with foliage and terminated with finials. The centre figure is meant to represent the Saviour; with two statues of angels, one standing on each side: below these are statues of a king and a bishop: and beneath them, are figures of Moses and St. John. B. *Entrance Door-way* from the west aile of the cloister to the south aile of the church. This door-way is enriched with niches, canopies, columns, and mouldings, (see Pl. III. A.): C. D. Entrance door-ways from the west: E. Door-way from the present deanery; and according to Blomefield, communicated with the "buttery, cellars, kitchen," &c.: F. Door-way to the prior's lodge, to the dormitory, infirmary, and other offices: G. to the dean and chapter's office: L. Door-way closed up: an elevation of which is given in Pl. III. B.: H. Entrance to the ancient chapter-house, see Pl. III. C.: this door-way is open, but erroneously marked as walled up in the plate: I. Three panels on the east side of the prior's entrance, (see Pl. III. D.)

The WINDOWS are next to be noticed and referred to. There are forty-five surrounding the cloister, and of these, there are ten varieties. The progressive order of the dates and styles of these are marked by the figures in the ground-plan, from 1 to 10; and elevations of the different forms are shewn in Pl. III. No. I, Pl. IV. A. B. C. D. and Pl. V. C. D. A. B. to which there are references to the corresponding figures on the ground-plan. The twelve windows on the east side are uniform in mullions and tracery, one of which is shewn, Pl. III. E. Nos. 2 and 3 on the south side, (see Pl. IV. A. B.) are embellished with more tracery: and Nos. 4 and 5, on the west side, are varied from the former. Nos. 6, 7, 8, and 9, shew a progressive variation, and additional embellishment. No. 10 nearly resembles No. 1. (see Plate IV. D.) In all the plates of the windows the upper parts are represented as glazed.

Plate VI. Elevation and details of one of the *lavatories,* marked K. in the plan. " Here the monks used to wash their hands before they went into the common eating-hall, the towels hanging on the left hand of the door." Blomefield's Hist. of Norwich, part ii. 42. Miller's edition.

The inner roof of the cloister is profusely adorned with groining and sculpture. At the intersection of every rib is a bold knob, or boss, charged with figures in basso or in alto relievo. There are, at least, 480 of these pieces of sculpture; many of which consist of groups of several figures: most of them are illustrative of passages of Scripture, others allude to the lives and actions of saints. At the south-western corner is one piece representative of the *epousals,* or *sacrament of marriage.* Blomefield remarks, it was customary formerly for " the couple, who were to be married, to be placed at the *church door,* where the priest used to join their hands, and perform the greatest part of the matrimonial office; it was here that the husband endowed his wife with the portion or dowry contracted for; which was therefore called *dos ad ostium ecclesiæ,* or the dowry at the church door; and from hence the poet Chaucer, who lived in Edward III.'s time, in his Wife of Bath, hath this,"

" She was a worthy woman all her live,
Husbands at the *church dore* had she five."

Over one of the lavatories, is a sculptured representation of a *fox in a pulpit,* in the habit of a secular priest, holding up a goose to his auditory.

END OF THE ACCOUNT.

# SOME ACCOUNT

OF

# The Northern Door-Way

TO

# LULLINGTON CHURCH,

SOMERSETSHIRE.

AMONG the various and diversified specimens of door-ways to ancient churches, it may, perhaps, be correctly said, there is no one more curious and singular, than that displayed in the accompanying print. Some of its ornaments are to be seen in many other arches, but the design and combination of the whole render this door-way an unique specimen. More curious than beautiful, and more grotesque than elegant, it claims the notice of the architectural antiquary for its age and eccentricity. In the history of English art, the sculpture is also worthy of particular examination, for we shall not find many older examples in the country. If this church be not a genuine Saxon building, I am inclined to believe that it was erected early in the Norman era, by Anglo-Saxon artisans. From the Domesday Survey, it appears that "*Loligtone*" belonged to the Bishop of Coutances when that survey was made: before the Norman conquest, it was held by Earl Harold. In 1293 the manor and advowson of the church belonged to the Priory of Longleat: and I believe they are still the property of the noble proprietor of the magnificent seat of the Thynnes.

In the exterior elevation of the door-way, which is now walled up, are displayed two columns on each side, two of which are ornamented in the shafts, and adorned with sculptured capitals; from these spring two bold archivault mouldings, charged with beads, monsters heads, and the chevron moulding; within which is a series of small pateras, and beneath them is a transom, or stone lintel, charged with two grotesque figures, apparently eating a plant. From the extreme angles of the arch, spring two mouldings, which rise to a *point* at the corbel table. This is a curious feature, and appears to be part of the original work. Between it and the arch are four stone pateras, inserted in the wall: these are of similar form and ornament to some in Malmsbury Church. Seated in a niche is a statue of the Saviour, with a nimbus round his head, the right hand elevated, and the left supporting some object. One of the small, original windows, is shewn to the left. The bases of the columns are about three feet beneath the surface of the ground *. Other parts of this church are curious and interesting: particularly an *arch* under the tower, of pointed shape, with zigzag mouldings, &c.; a *font* with sculpture, intersecting arches, and inscriptions; the door-way on the south side, &c.

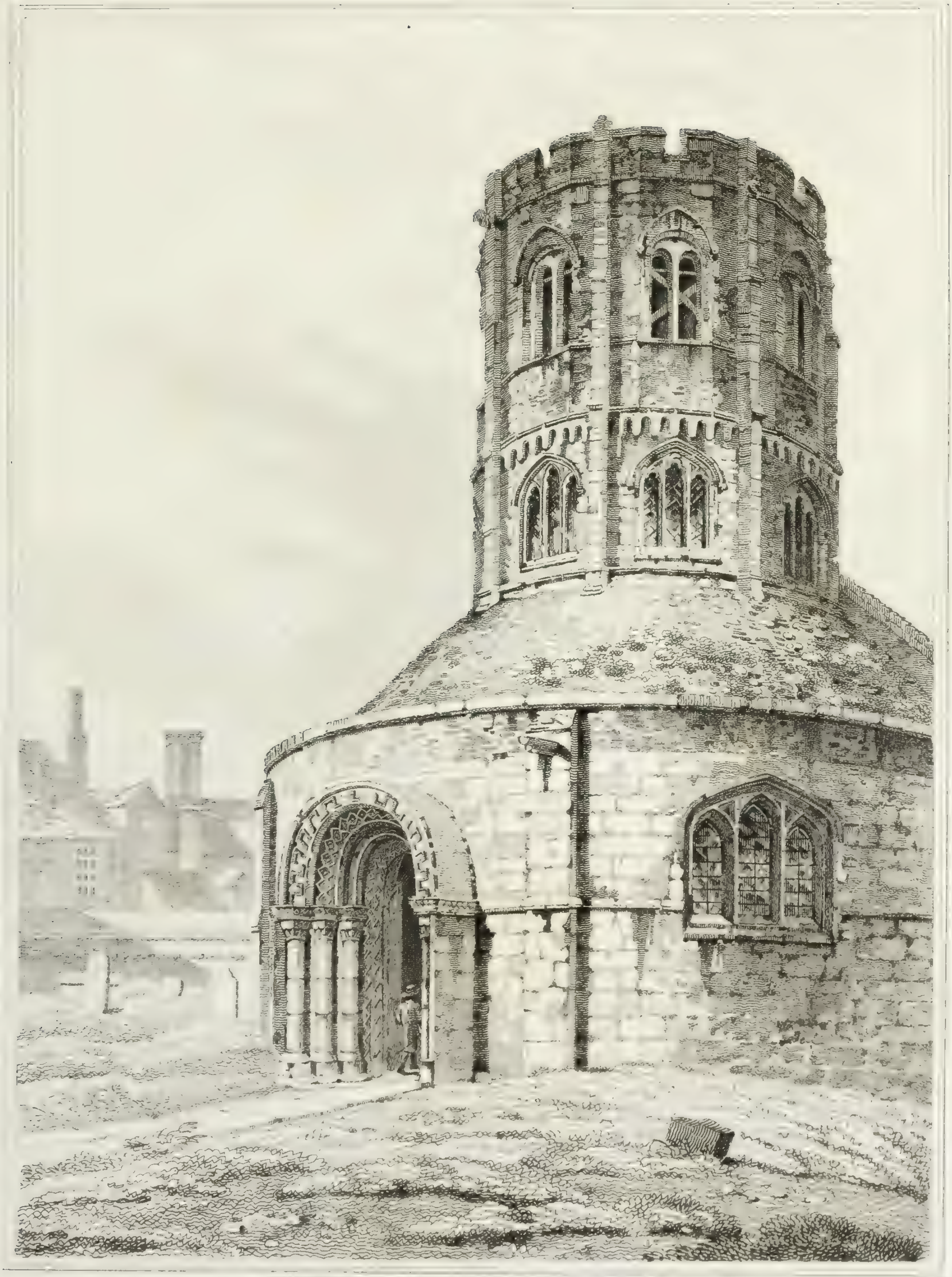
---

* To Mr. P. Crocker, the accurate delineator of the plans and antiquities in Sir Richard Hoare's very interesting work, called "*Auncient Wiltshire*," I am indebted for pointing out and making a sketch of this curious door-way.

## ST. SEPULCHRE'S, OR
## The Round Church,
## CAMBRIDGE.

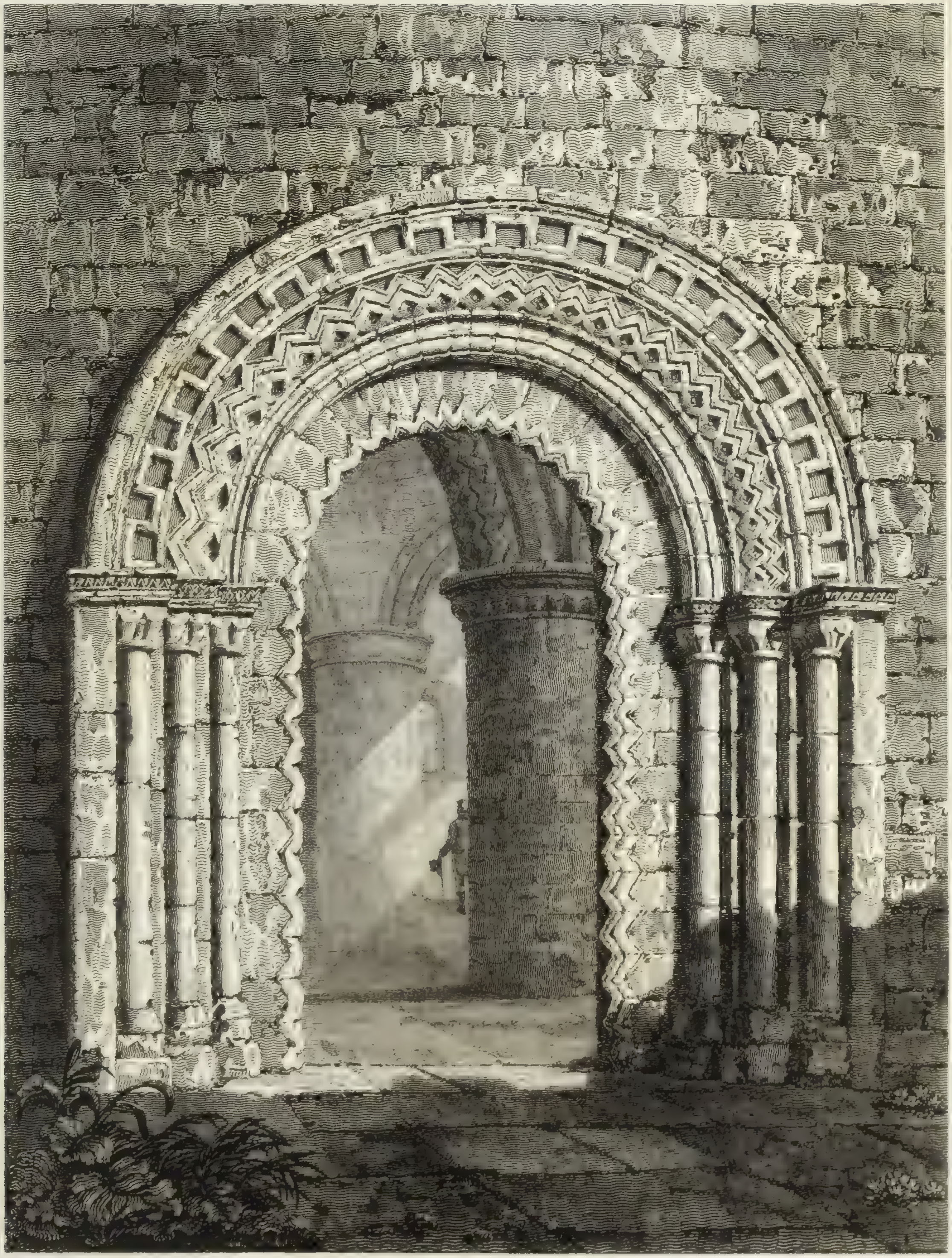
PLATE IV.—This second view of the exterior of the Round Church, is given to supersede a former representation, which is incorrect in proportion and form. These are essential points, but it is not always easy to induce artists to delineate them with rigid accuracy. The present plate, I believe, correctly defines the shape and proportion of the tower, also the roof over the circular aile, the windows, and entrance door-way. An account and description of this church are given in the first volume.

Plate V.—The perspective view of the entrance door-way on the western side, shews the proportion and ornaments of the columns, capitals, archivault mouldings, with two of the columns of the interior.



ST SEPULCHRE'S CHURCH

*Cambridge.*



*Engraved by John Le Keux. Drawn by C. Stephens. Sketched by F. Mackenzie for the Architectural Antiquities of Great Britain.*

[illegible] DOORWAY [illegible]

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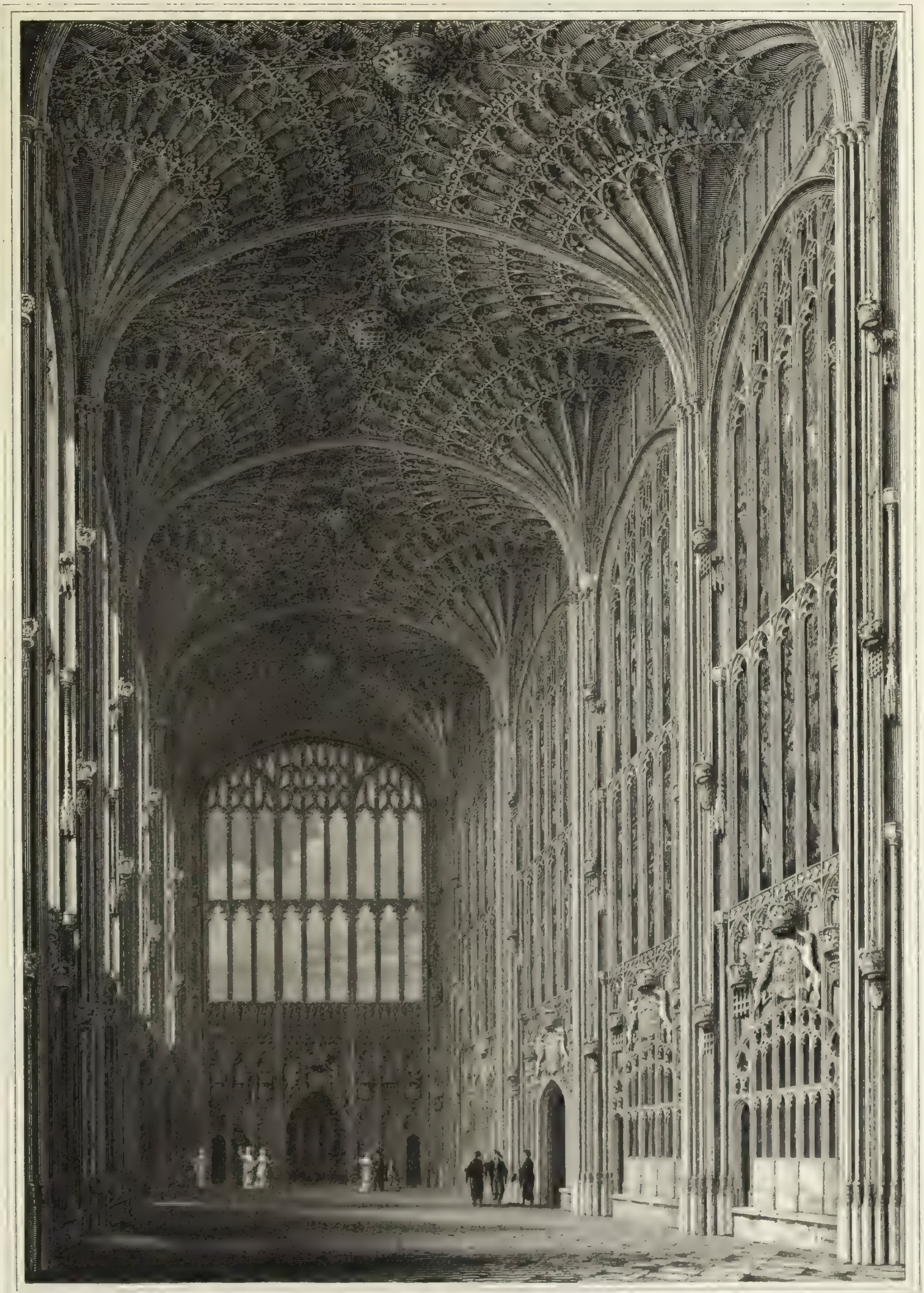
*To Wm WILKINS Esq. Architect & F.S.A. this Plate is respectfully inscribed by [illegible]*

*London, Published [illegible] by Longman & Co. [illegible]*

*Printed by [illegible]*



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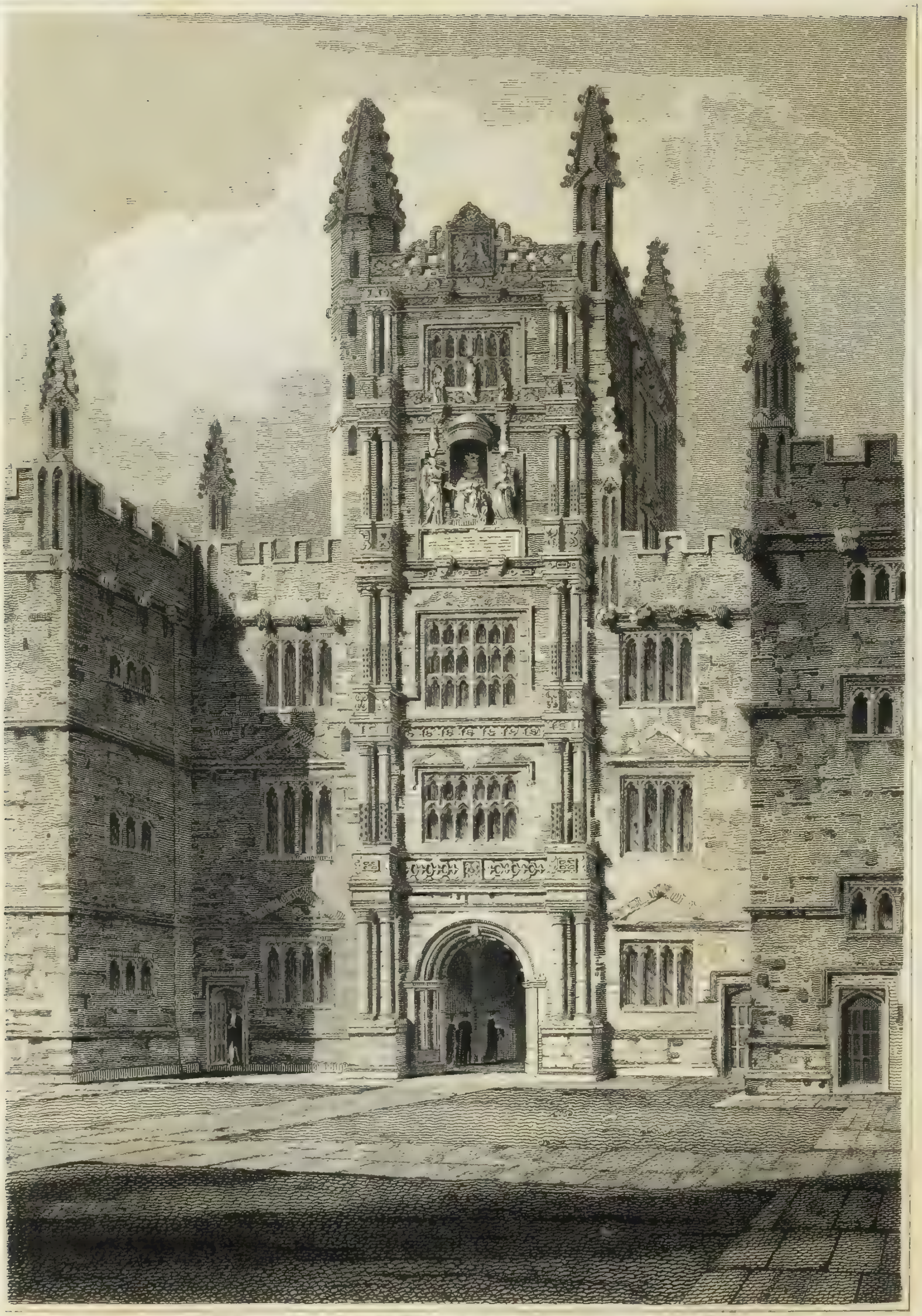

Engraved by Wm Woolnoth from a Drawing by F. Mackenzie for the Architectural Antiquities of Great Britain.

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To the Revd JOHN GUTCH, M.A.- F.S.A. Registrar to the University of Oxford, and Editor of "Collectanea Curiosa"- Wood's Antiquities, &c

[illegible] this Plate is inscribed with [illegible] respect & friendship by

the Author

London, Published [illegible] by Longman & C. Paternoster Row

[illegible]

## SOME ACCOUNT

## OF

# The School's-Tower,

## AT

## OXFORD.

No city or town in England contains such a number and variety of interesting ancient edifices as Oxford. Throughout all the stages, and progressive changes of style, during the course of nearly nine centuries, some specimens, I believe, may be seen in the buildings of this renowned seat of science and literature. The Church of St. Peter's in the east has an ancient, curious crypt, and also an equally curious chancel, which some antiquaries contend were built by St. Grymbald in the ninth century. The School's-Tower is a great contrast to this; for, as St. Peter's Church may be regarded among the most ancient examples of the ecclesiastical architecture of England, the latter may be considered as the very decline—the glimmering—the last struggle of an old, and long respected style, with a new rival and opponent. The façade, represented in the annexed print, is perhaps the most heterogeneous assemblage of styles, orders, and parts, to be seen in England. It is certainly an *architectural curiosity*, and therefore entitled to notice and delineation: it may also be regarded as an emblem of the taste, science, and caprice of the age when it was erected. This design, however, is chaste and harmonious, in comparison to that of the south porch of St. Mary's Church, in the High-street; but both, like discord in music, are offensive and harsh to the senses of hearing and seeing.

According to Hearne, the Public Schools were begun in 1613, from a design by Thomas Holte of York; who, it is supposed, also designed the south side of the large quadrangle of Merton College. The principal architectural feature of the Schools is the central tower-gateway, on the eastern side of the quadrangle.

This consists of five stories, or divisions, in height; and to each story is attached four columns, with corresponding bases, friezes, &c. intended to display, what is commonly called, the five orders of Grecian and Roman architecture; the Tuscan, Doric, Ionic, Corinthian, and Composite. But the skilful professor of classical architecture will readily discover as many departures from the best examples of Grecian and Roman buildings, in this affected and pedantic imitation, as are to be seen in several modern imitations of the pointed style. As James the First, in whose reign it was built, was a weak, vain coxcomb, the architect chose to flatter his vanity, by placing a statue of him beneath a canopy, near the top of the building. On his right hand is a figure of an angel with the trumpet of fame, whilst on his left hand, and over the canopy, are four other statues, probably meant to personify the cardinal virtues. Beneath this group is the following fulsome and false inscription; wherein James is pronounced to be the most *learned*, most *munificent*, and *best* of Kings!!!

> Regnante D. Jacobo, Regvm doctissimo, mvnificentissimo,
> optimo, hæ mvsis extrvctæ moles, congesta Bibliotheca,
> et qvæcvnqve adhvc deerant ad splendorem academiæ
> feliciter tentata, cœpta, absolvta, Soli Deo gloria.

## King's College Chapel,

### CAMBRIDGE.

The accompanying print, a view of the interior of the chapel, looking to the west, is presented to the purchasers of this work, as a more correct delineation of the form of the great window, the shape of the arch of the roof, and more appropriate effect, than shewn in a former print of the same subject.

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OF THE

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P. 13, l. 7, for constitute, read constitutes.
P. 15, l. 6, for *Mancuriensis*, read *Mancuniensis.*
P. 15, for *timultatus*, read *tumulatus*.
Pl. X. of St. George's Chapel, read Pl. VII.

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OF
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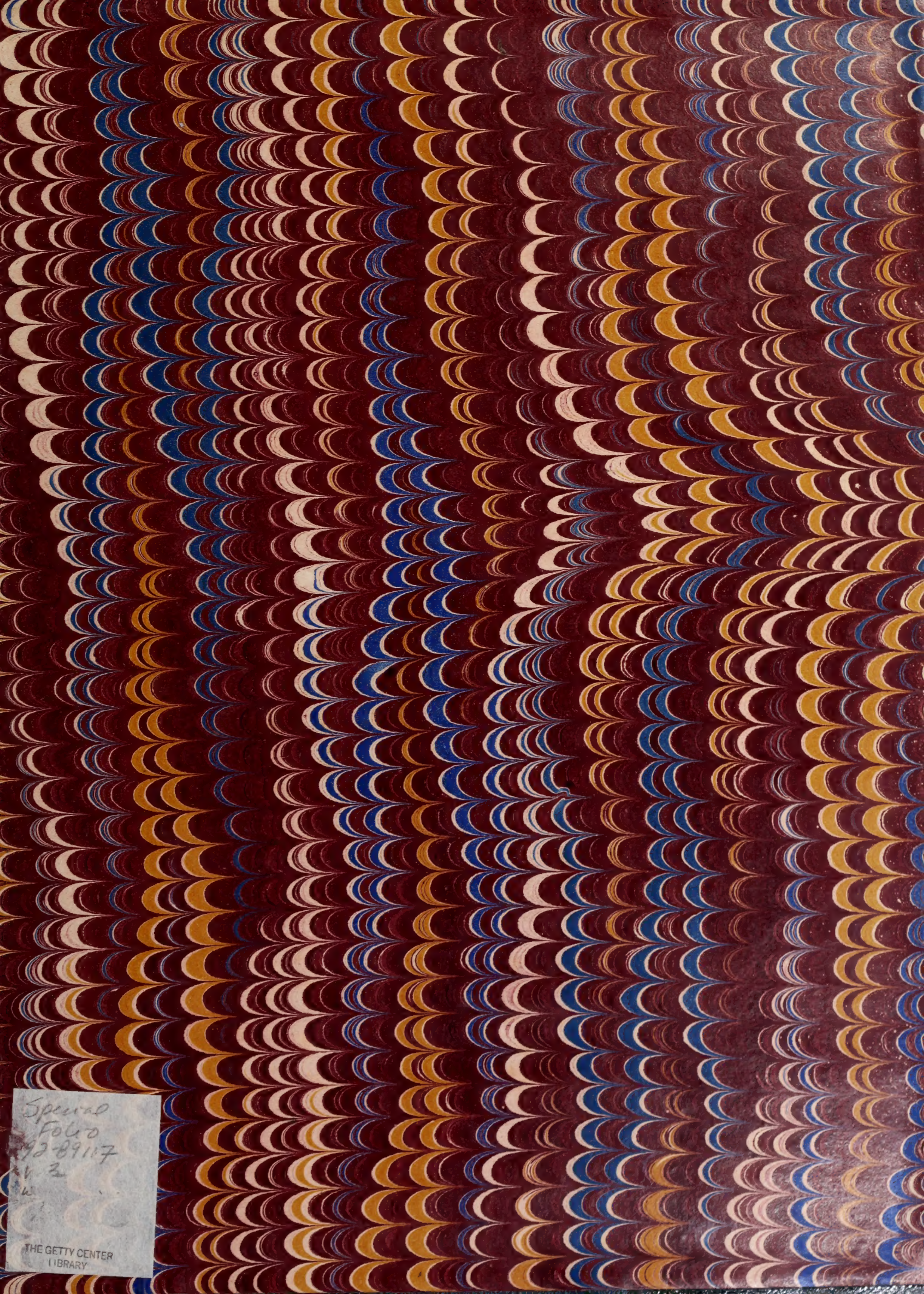

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